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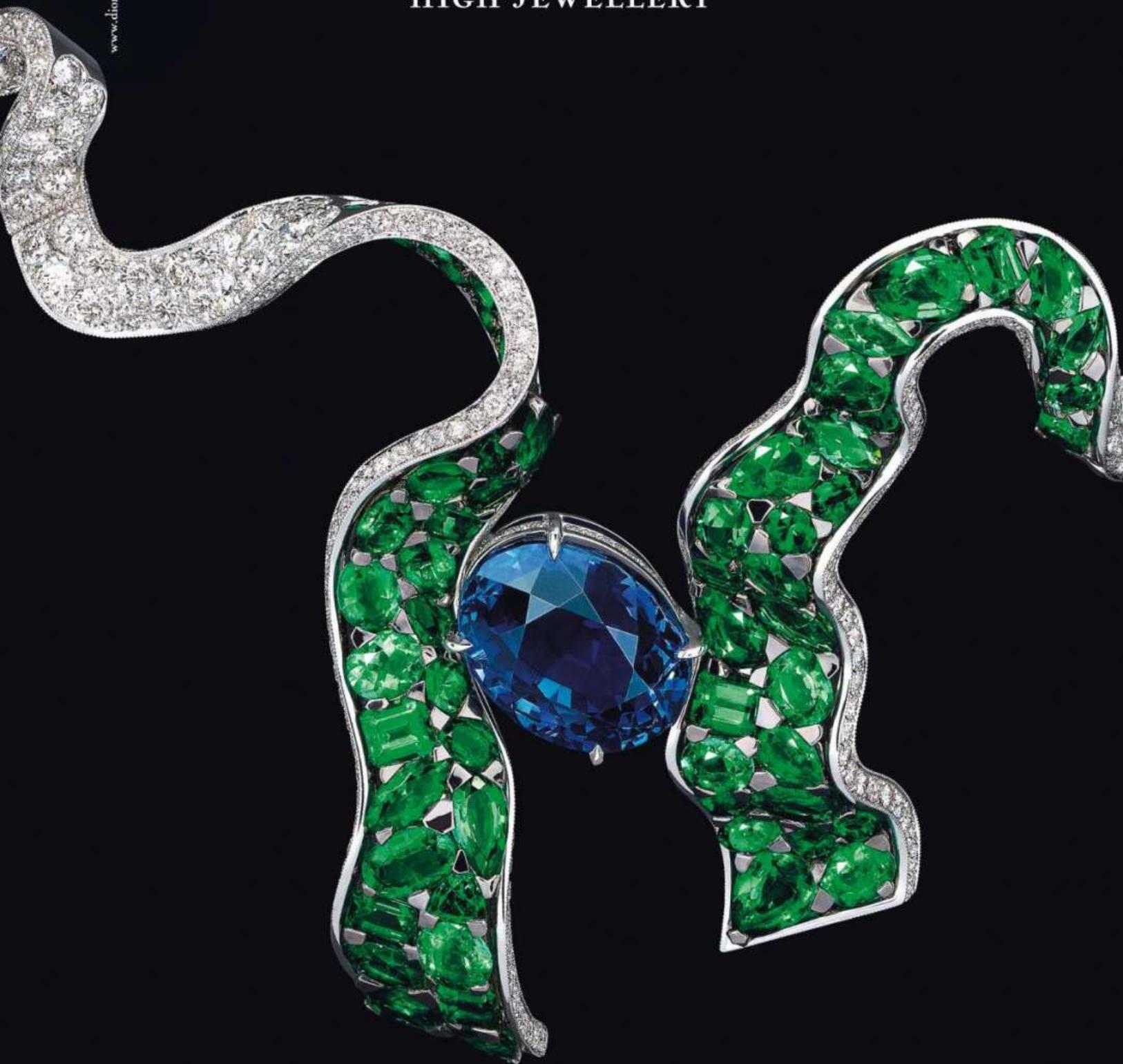


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COVER LOOKS Above left: Lily James wears silk organza, lace and organza dress, to order, Ralph & Russo. White gold and diamond head jewel; white gold and diamond ring, both from a selection, Chanel Fine Jewellery. Above centre (subscribers' cover): crystal-embroidered lace top, £3,740; lace skirt, £3,035, both Chloé. Swarovski crystal and metal tiara, about £830, Jennifer Behr. See Stockists for details. Styled by Miranda Almond. Hair by Raphael Salley at Streeters, using Schwarzkopf Essence Ultieme, developed with Claudia Schiffer. Make-up by Mary Greenwell at Premier Hair and Make-up, using Chanel Christmas Collection and Le Volume Ultra-Noir Mascara. Manicure by Sabrina Gayle at LMC Worldwide, using Dior Diorific Vernis and Dior Capture Totale Nurturing Hand Repair Cream. Photographs by Thomas Schenk. Above right (limited-edition cover available exclusively at the V&A): brooch: carved Colombian emerald, diamonds and sapphires set in platinum, designed by Paul Iribe and made by Robert Linzeler, Paris. Emerald, possibly 19th century; setting 1910. The Al Thani Collection © Servette Overseas Limited 2014. All rights reserved. Photograph by Prudence Cuming Associates Ltd

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TRAVEL

A photograph of a woman with long blonde hair, wearing a black dress with a high neckline, smiling and looking towards the left. She is seated at a table with several glasses of white wine. The background is blurred, showing other people and lights, suggesting a social event or awards ceremony.

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*Harper's Bazaar* ISSN 0141-0547 is published monthly (12 times a year) by Hearst UK c/o USACAN Media Corp,  
123a Distribution Way, Building H-1, Suite 104, Plattsburgh, NY 12901. Periodicals postage paid at  
Plattsburgh, NY. POSTMASTER: send address changes to Harper's Bazaar c/o Express Mag, PO Box 2769,  
Plattsburgh, NY 12901-0239.

*Harper's Bazaar* is distributed by Condé Nast and National Magazine Distributors Limited (COMAG),  
Tavistock Road, West Drayton, Middlesex UB7 7QE (01895 433600; fax: 01895 433602). Managing director:  
Mike Mirams. Sole agents for Australia and New Zealand: Gordon & Gotch (Australasia) Ltd. Agents for  
South Africa: Central News Agency Ltd. Copyright © Hearst Magazines UK, December 2015, Issue No 12/15.  
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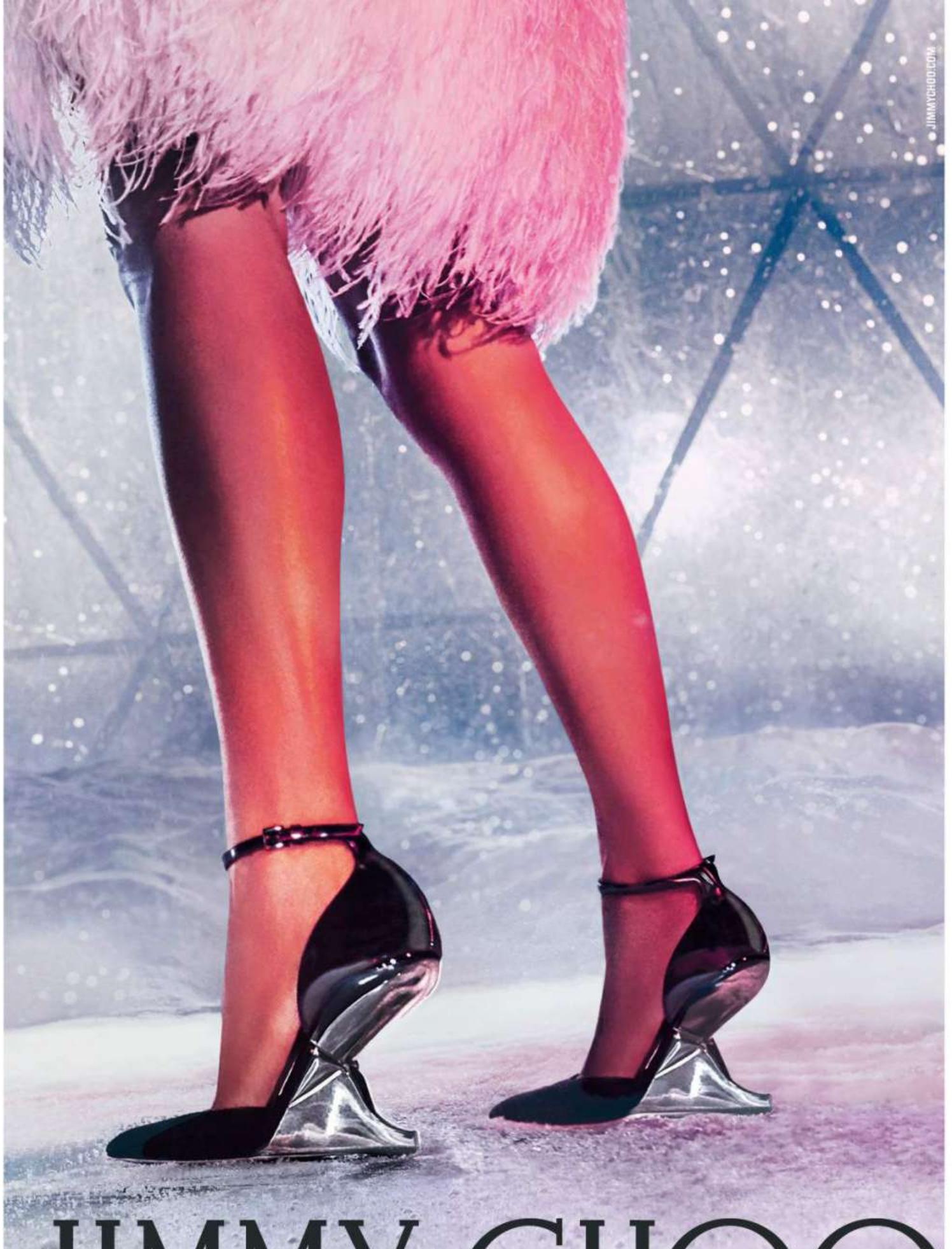




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SIENNA MILLER WEARS CHIFFON DRESS, £1,450, CHARLIE BREAR. HEELS, £695, JIMMY CHOO. WHITE GOLD AND DIAMOND EAR CUFF, £5,740, MESSIKO. SEE STOCKISTS FOR DETAILS. PHOTOGRAPHS: THOMAS SCHENK. COURTESY OF GLEN LUCHFORD/ART PARTNER, PAUL ZAK, OLIVER HOLMS



## SEE THE LIGHT

Welcome to the December edition of *Harper's Bazaar*, which features our annual Women of the Year Awards. As always, the qualities that define the women we are celebrating – creativity, strength, warmth, intelligence, thoughtfulness, sophistication, passion, dedication – are also at the heart of *Bazaar*.

This year's awards (presented in partnership with Estée Lauder and Audemars Piguet) include newcomers as well as more established names, but each has a capacity for hard work, even if their accomplishments appear effortless. Some of our winners, including Kate Winslet, became famous when they were young, then sustained their careers over a long period; others have discovered new vocations or changed direction. Consider Hannah Rothschild, whose recent appointment as the first female chair of the National Gallery coincided with the publication of her critically acclaimed debut novel (a dazzling exploration of the art world). Then there is Nicole Kidman, who recently returned to the London stage, for the first time in nearly two decades, with an outstanding performance

that has received unanimous praise; and Karen Elson, a supermodel whose philanthropic commitment has been deepened by her work for Save the Children.

Our award winners also include a quartet of actresses who are embarking on new roles and challenges – Michelle Dockery, Lily James, Sienna Miller and Ruth Wilson – and the musician Ellie Goulding, who has achieved global success this year. From the



*Clockwise from left:*  
Sienna Miller, Lily James  
and Clare Waight Keller  
star in our Women of the  
Year portfolio (from  
page 203). Above:  
'The fine art of giving'  
(page 103)



# EDITOR'S LETTER



From left: Bazaar Women of the Year Kate Winslet and Lara Stone (page 203)

world of fashion, we have chosen two outstanding designers, Mary Katrantzou and Clare Waight Keller, and the model Lara Stone, whose careers continue to go from strength to strength. All of these women are uniquely talented, yet they also share something in common with the rest of us: the entwined experiences of love and loss, joy and despair, triumph and failure. And it is these vivid episodes in the stories of their lives – and ours – that bring us closer together (imagine the difficulty of navigating a relationship with someone who had never suffered a moment's self-doubt or anxiety).

Thus the winners we are celebrating have overcome trials that have shaped them into the extraordinary women they are today. And though they may be privileged with remarkable talent and beauty, it is often their supposed imperfections – not least Lara Stone's wonderfully gap-toothed smile – that makes them truly appealing. (For who'd want to engage with an insipid, doll-like vision of conventionality?)

In fact, the more I come to think of it, the more I realise that flaws are not only attractive, but essential; for, to quote Leonard Cohen: 'There is a crack in everything. That's how the light gets in.' So here's to the lightness within us, as well as those bright stars that guide us in times of darkness, until the way ahead becomes clear...

**Justine Picardie**

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## EDITOR'S PICKS

The party season always seems to involve a frantic dash from the office to evening celebrations. This calls for a versatile outfit that can be dressed up in an instant with elegant heels, glamorous jewellery and a touch of the perfect red lipstick.





ACQUA DI PARMA

# CONTRIBUTORS

Clemence Poéry

A graduate of the prestigious Conservatoire National Supérieur d'Art Dramatique in Paris, the 33-year-old actress and face of the French fashion house Chloé starred as Fleur Delacour in the *Harry Potter* films. She followed that with the Working Title adaptation of *Birdsong* opposite Eddie Redmayne. After modelling in this issue's fashion story 'Suite Française' (page 254), she is set for an eventful 2016, with lead roles in this spring's thriller *The Ones Below* and *The Tunnel*, the second series of which will air exclusively on Sky Atlantic in the New Year.

**Who is your woman of the year?** 'Noor Zia Afridi, for her work with the Society of Appraisal & Women Empowerment in Rural Areas to protect women's rights in Pakistan.'

**Would you call yourself a feminist?** 'You bet I would.'

**Which woman inspires you?** 'My mother – and her endless curiosity.'



Lily James

After six gruelling auditions, the British actress won the lead role in Kenneth Branagh's *Cinderella*, catapulting her onto the Hollywood A list. Previously known as *Downton Abbey*'s Lady Rose, she started at her local stage school aged five, and this month lands her first *Bazaar* cover, also winning

one of our Women of the Year Awards, for Breakthrough (page 204). Her career looks set to skyrocket in 2016, when she appears in *Pride and Prejudice and Zombies*.

**Would you call yourself a feminist?**

'Yes, of course. I loved Emma Watson's speech for the UN's #heforshe.'

**White Christmas or winter sun?** 'White Christmas. I like putting on hundreds of layers, bundling off for a pub lunch and sitting by a wood fire, surrounded by my abandoned clothes.'



Karen Elson

Elson's ivory skin and red hair made her a prime target for schoolyard teasing, but also brought her fame as a supermodel, in campaigns for Burberry, Saint Laurent and Chanel. She ventured into a second career as a singer-songwriter with a cabaret troupe, the Citizens Band, and a solo album *The Ghost Who Walks*, but her latest role is as an ambassador for Save the Children, for which she wins our award for

Philanthropy (page 240). Born in Lancashire, she now lives in Nashville with her two children, Scarlett and Henry.

**Which women inspire you?**

'My twin sister Kate and my best friend Tabitha Simmons have always been inspirations.'

**Favourite festive food**

'Turkey and stuffing, followed by dark chocolate and a nip of fine whisky make the grade.'

Hilary Rose

A feature writer and columnist for *The Times* since 1996, Rose writes about subjects ranging from fashion, food and interiors to world leaders and current affairs. She became a journalist, she says, so that she never has to attend meetings, or do any maths. In 'Capital charm' (page 284), Rose takes on the assignment of finding the best places to shop in New Delhi, where she was fortunate enough to see a high-society wedding unfold at the Leela Palace.

**Who is your woman of the year?** 'Victoria Beckham. One, the clothes, and two, even with all her staff, I still don't know how she does it.'

**Which woman inspires you?**

'My mother, whose motto is "Just get on with it".'

**Best party you've ever been to** 'All the ones to which I wore a lace Dolce & Gabbana dress.'





ALAÏA  
PARIS  
EAU DE PARFUM

# CONTRIBUTORS

BEAUTY BAZAAR



## Liu Wen

'I enjoyed the experience of transforming into different roles,' says Wen of this month's beauty shoot on page 267, but admits that her personal regime is simply to 'stay happy and wear a smile'. Widely recognised as China's most successful supermodel, she was discovered in Beijing and went on to become the first Asian woman to land an international cosmetics contract with Esteé Lauder.

**White Christmas or winter sun?** 'Snowy scenes in bright sunlight are the most beautiful.'

**Favourite moment of 2015** 'My first skydive – I descended from 4,200 metres, and there was a minute of free fall when I looked at the Earth and felt I would never be afraid of anything ever again.'

**Would you call yourself a feminist?** 'I think society needs to reach a point where every woman can be truly independent if she chooses to be.'

## Sienna Miller

Miller is *Bazaar*'s British Actress of the Year for her starring roles in recent films including *American Sniper*, and her Broadway turn in *Cabaret*. She lives in London with Marlowe, her daughter with the actor Tom Sturridge. After rising to fame in the 2004 thriller *Layer Cake*, Miller has appeared in films including *Foxcatcher*, *Unfinished Business* and Ben Affleck's upcoming *Live By Night*. She talks about her career renaissance and her style evolution from hippie chic to Céline on page 216.

**Favourite moment of 2015** 'My Broadway opening night: exciting and adrenalin-fuelled.'

**Favourite festive food** 'Stuffing is essential, and bread sauce, but not cranberries. I go all out with a mountain of food for three days and then tuck in to a Boxing Day ham.'

## Caroline Roux

'She's delightfully understated and very clever – anyone who thinks that fashion is run by fluffy-heads needs a quick tutorial with her,' says Roux of our Designer of the Year Clare Waight Keller, who she interviews on page 226. Roux writes on art, architecture and fashion for titles including *Financial Times* and *The Telegraph*, and edits the new *Frieze Week* magazine.

**Who is your woman of the year?** 'The artist Sarah Lucas, for taking on the British Pavilion at the Venice Biennale.'

**Best party you've ever been to** 'The opening night of the Hauser & Wirth outpost in Somerset.'



## Vivienne Becker

A jewellery historian and former jewellery editor for *Harpers & Queen*, Becker is the author of 14 books, including *The Impossible Collection of Jewelry*, and writes about the dazzling gems of Mughal India on page 176. She collaborated with the former US secretary of state Madeleine Albright on the bestselling book about her collection of brooches – *Read My Pins: Stories From a Diplomat's Jewel Box* – and most recently contributed to Cartier's coffee-table tome, *Panthère*.

**Best party you've ever been to** 'A spectacular Bulgari event in St Petersburg, where we dined at a dramatically long table in the ballroom of the Catherine Palace.'

**Favourite festive food** 'I adore Christmas pudding – I save up my sugar allocation all year.'





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LE PARFUM



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*Private view*

## BURBERRY FASHION & ART

Frances Christie, head of British Art at Sotheby's, will discuss fashion and art with *Bazaar*'s editor-in-chief Justine Picardie on 12 November, as part of an evening hosted by Burberry. The event includes cocktails and a viewing of the 'Post War & Modern British Art' exhibition at the auction house's Conduit Street gallery. Tickets are free, and available on a first-come, first-served basis.

*Jewelled watches*



### TIME IS A LUXURY

Catch *Bazaar*'s Sasha Slater and the curator Caragh McKay on 13 November, as part of Salon QP, an exhibition of opulent watches.

The show is at the Saatchi Gallery from 12–14 November; *Bazaar* readers get a reduced ticket price for the duration.

*Exclusive access*



### MATERIAL WORLD

On 11 November, *Bazaar*'s Sasha Slater will host a talk with the V&A's Rosemary Crill, co-curator of the 'The Fabric of India'. The £65 ticket includes a private view, a goodie bag, a *Bazaar* subscription\*\*, and a discount in the V&A Shop for the evening.

*Carols by Candlelight*



### CHRISTMAS CHEER

Join *Bazaar* and celebrity guests in supporting the NSPCC at its Carols by Candlelight concert on 1 December at Christ Church Spitalfields. Tickets\* cost £85 and include a silent auction, the concert (worth £35), a goodie bag and a *Bazaar* subscription\*\*.

*Old Masters experts*



### PICTURE PERFECT

Head to Sotheby's, New Bond Street, on 23 November and join Sotheby's Jonquil O'Reilly and *Bazaar* for a private view of the Old Master Paintings sale. Tickets cost £60 and include drinks, a talk on Old Masters collecting and a *Bazaar* subscription\*\*.

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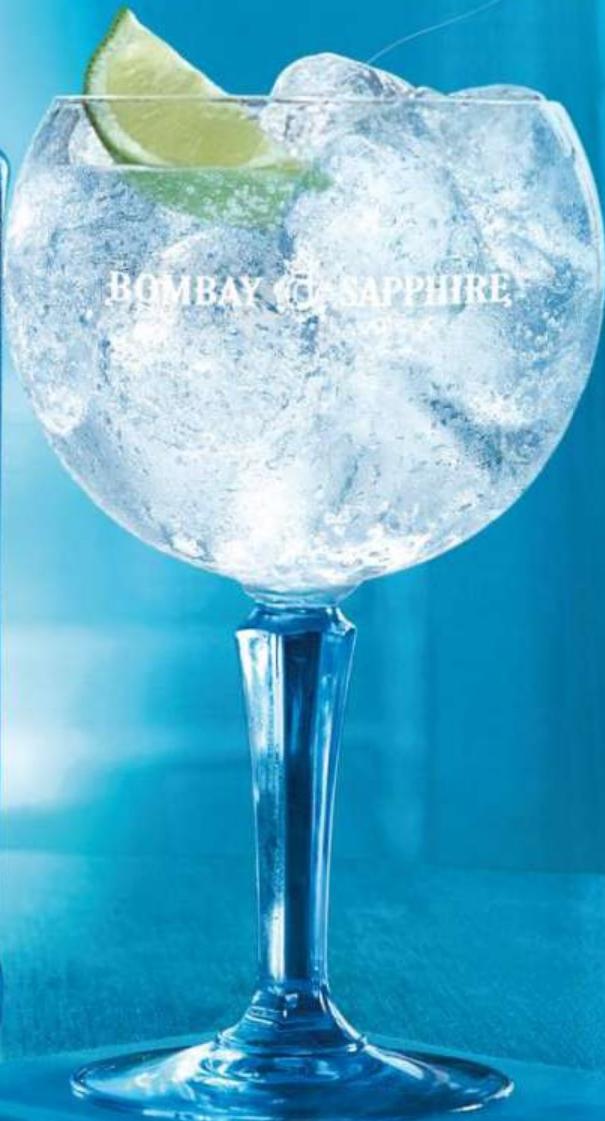
DRESS  
£50

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next

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# BAZAAR

GIFT GUIDE

Edited by AVRIL MAIR & SOPHIE BLOOMFIELD

## THE FINE ART OF GIVING

Select the perfect presents  
for all the heroines in your life –  
and your hero too

Photograph by PAUL ZAK



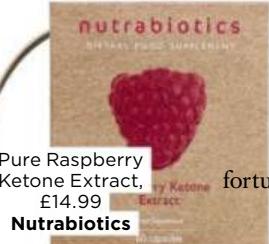
Heels, from a selection, Dolce & Gabbana. Chanel N°5 perfume, £60 for 35ml, Chanel. Bag, £2,000, Dior. Bangle; cuff (in snow), both from a selection, Chanel Fine Jewellery. Ornaments, from a selection, Harrods. Still-life styled by Anna Rosa Vitiello

# GIFT GUIDE

£70  
Carolina Herrera

£5,000  
Dior

Blanket, sold as part  
of travel set, £395  
Ralph Lauren



Pure Raspberry  
Ketone Extract,  
£14.99  
Nutrabiotics



## for: BRIDGET JONES

She is happiest singing karaoke in her pyjamas, so make sure that nightwear is by CAROLINA HERRERA. And how fortunate for the pampered singleton that BURBERRY, FENDI and SAINT LAURENT have gone all cute for Christmas with teddies, furry friends and fringes galore.

£270  
Le Labo

SANTAL 26



£432  
La Perla



£395  
Saint Laurent by  
Hedi Slimane

£150  
Burberry



£4,420  
Fendi

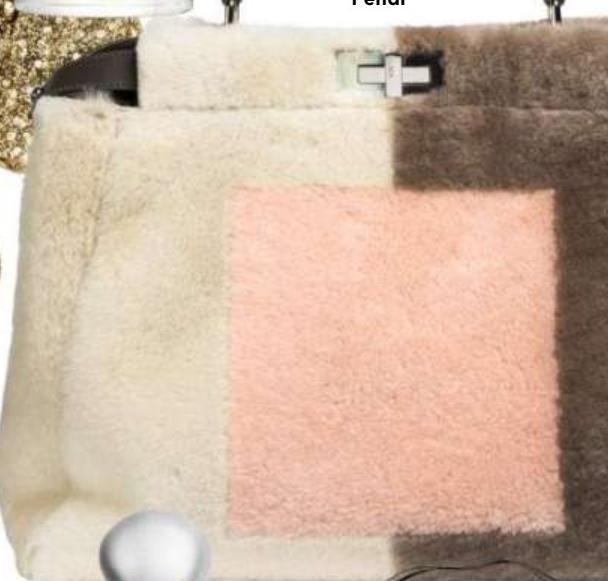
£1,325  
Saint Laurent by  
Hedi Slimane



Nourishing Protein, £48  
The Super Elixir



Nail Lacquer  
in Shattered  
Souls, £19  
Smith & Cult



Sold as part of  
travel set,  
£395  
Ralph Lauren



£150  
Linley



£165  
Kit and Ace



£375  
Charlotte  
Olympia



Bespoke Eau de Parfum,  
from £200 for 100ml  
Alexandra Soveral



Yoga mat,  
£59.95  
Adidas by  
Stella McCartney  
at Harrods



£99  
Rosie Sugden



Chakra sprays,  
sold as set of  
six, £80  
Aveda



£425  
Amanda Wakeley



Sterling silver  
Marmite lid,  
£125  
Theo Fennell

Door stop, £39.95  
Johnstons of Elgin

£5,850  
Cartier

£905  
Giorgio Armani

Immortelle  
Divine  
Cream,  
£74  
L'Occitane

Hypnôse  
Volume-à-  
porter  
Mascara,  
£22.50  
Lancôme

Eau de  
Parfum, £66  
for 50ml  
Miu Miu



Pure Color  
Envy Liquid Lip  
Potion in  
Lethal Red, £20  
Estée Lauder

Brooch,  
£740  
Chanel

Candleholder,  
£972  
Armani Casa

Baubles, £210  
for two  
Hermès

From a selection Hermès

Limited-edition  
Light-enhancing  
Powder, £50  
Guerlain

£2,100  
Asprey

Candle, £90  
Brunello  
Cucinelli

£650  
Chanel

Clutch,  
£4,300  
Hermès

From a  
selection  
Bovet at  
Asprey

Bracelet,  
from a  
selection  
William &  
Son

£7,500  
Dior

for:

## LADY VIOLET

Anyone with firm opinions likes a good strong colour to match, so scarlet, gold and purple will always play well with the Dowager Countess in your life. And acknowledge her sense of humour with some light-hearted MIU MIU, playful GUERLAIN powder and indulgent F&M crackers.

Hand cream, part of the  
Replenishing  
Collection, £80  
Crème de la Mer

Napoleon box of  
macarons, £14  
Ladurée

Christmas crackers,  
£350 for six  
Rory Dobner for  
Fortnum & Mason

£9,690  
Hermès

# GIFT GUIDE

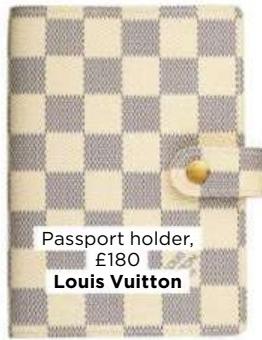
£750  
Dior



Luxe is More  
Palette, £125  
Giorgio Armani



£1,100  
Mulberry



Passport holder,  
£180  
Louis Vuitton

Etoile limited-edition  
vanity case, £950  
Sisley Paris x  
Globe-Trotter



Eau de Parfum  
Travel Kit, £85  
Ex Nihilo



Limited-edition Silver  
Swarovski Eight Hour Cream  
Lip Protectant, £20  
Elizabeth Arden



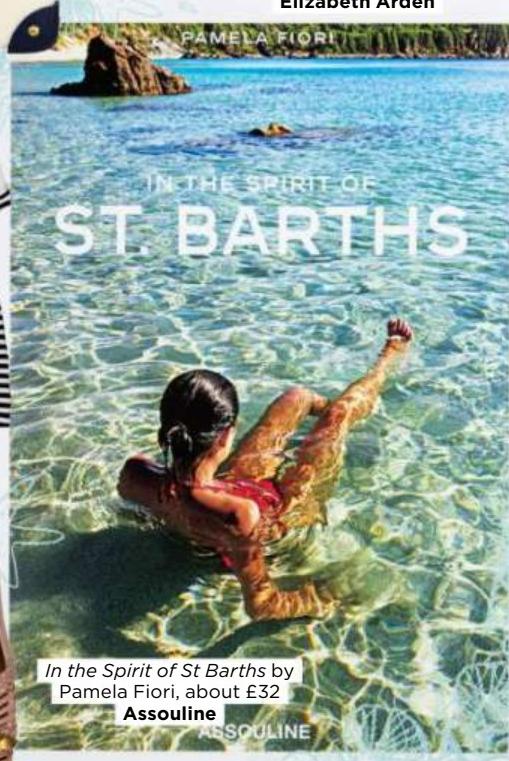
From a  
selection  
Audemars  
Piguet



Clear Mind Bath and  
Shower Oil, £48  
Aromatherapy  
Associates



Top, £154; bottoms,  
£144, both  
La Perla



In the Spirit of St Barths by  
Pamela Fiori, about £32  
Assouline  
ASSOULINE

£7,800  
Boodles



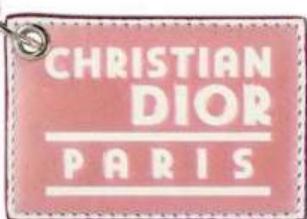
Bag, £875;  
pins, £60 each, all  
Proenza  
Schouler

£370  
Bella Freud



Sold as part of  
a set, £395  
Charlotte  
Olympia

£135  
Dior



£325  
Dior



£1,840  
Hermès



£595  
Ralph  
Lauren

for:  
**DAISY BUCHANAN**

A glamorous globetrotter has to feel at home on the move,  
and that calls for instant luxury. Flapper girls à la *Great Gatsby* love  
swimsuits from LA PERLA, soothing scents from JO MALONE, VALENTINO  
flats and an elegant AUDEMARS PIGUET watch. After all,  
it's always cocktail hour somewhere in the world.

Boodles  
Boucheron  
Bulgari  
Cartier  
Chanel Fine Jewellery  
Chopard  
De Beers  
De Grisogono  
Fabergé  
G by Glenn Spiro  
Graff  
Harry Winston  
Mikimoto  
Piaget  
Tiffany & Co.  
Van Cleef & Arpels

# WHAT'S THE BUZZ?

## THE FINE JEWELLERY ROOM



# GIFT GUIDE

Room spray,  
£60  
**Byredo**

Decadence  
Eau de Parfum,  
£96 for 100ml  
**Marc Jacobs**

BIBLIOTHÈQUE  
Room Spray  
£60  
Byredo

## for: DOROTHEA BROOKE

Even ardent souls love beautiful objects if they have hidden meanings. Pander to your *Middlemarch* ingénue's intellectual side with astrological FORNASETTI espresso sets, rococo bookends from LIBERTY and some Arts and Crafts-style brocade STELLA McCARTNEY boots.



Illusion  
D'Ombre  
in Rouge Noir,  
£25  
**Chanel**

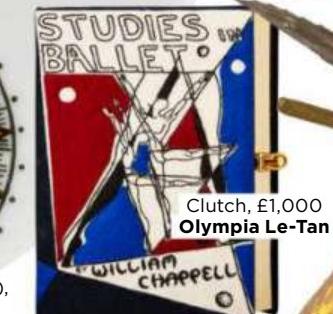


Shawl,  
£495  
**Burberry Prorsum**



Saucer (sold  
as set of 12  
cups and saucers),  
£700  
**Fornasetti** at  
Selfridges

From a selection  
**Boghossian**



Clutch, £1,000  
**Olympia Le-Tan**

From a selection  
**Jaeger-LeCoultre**



From a selection  
**Jaeger-LeCoultre**



£175  
**Missoni Home** at  
Stylebop.com



£3,100  
**Dior**

Ornament, £4.80  
**Joanna Wood**



Le Vernis in  
Rose Fusion,  
£18  
**Chanel**



£895  
**Stella McCartney**

Frame, £594  
**Armani Casa**



Bookends,  
£60  
**Liberty**



Stars Candle  
Collection,  
£75  
**Miller Harris**



Soap, £3.50  
**The National Gallery**

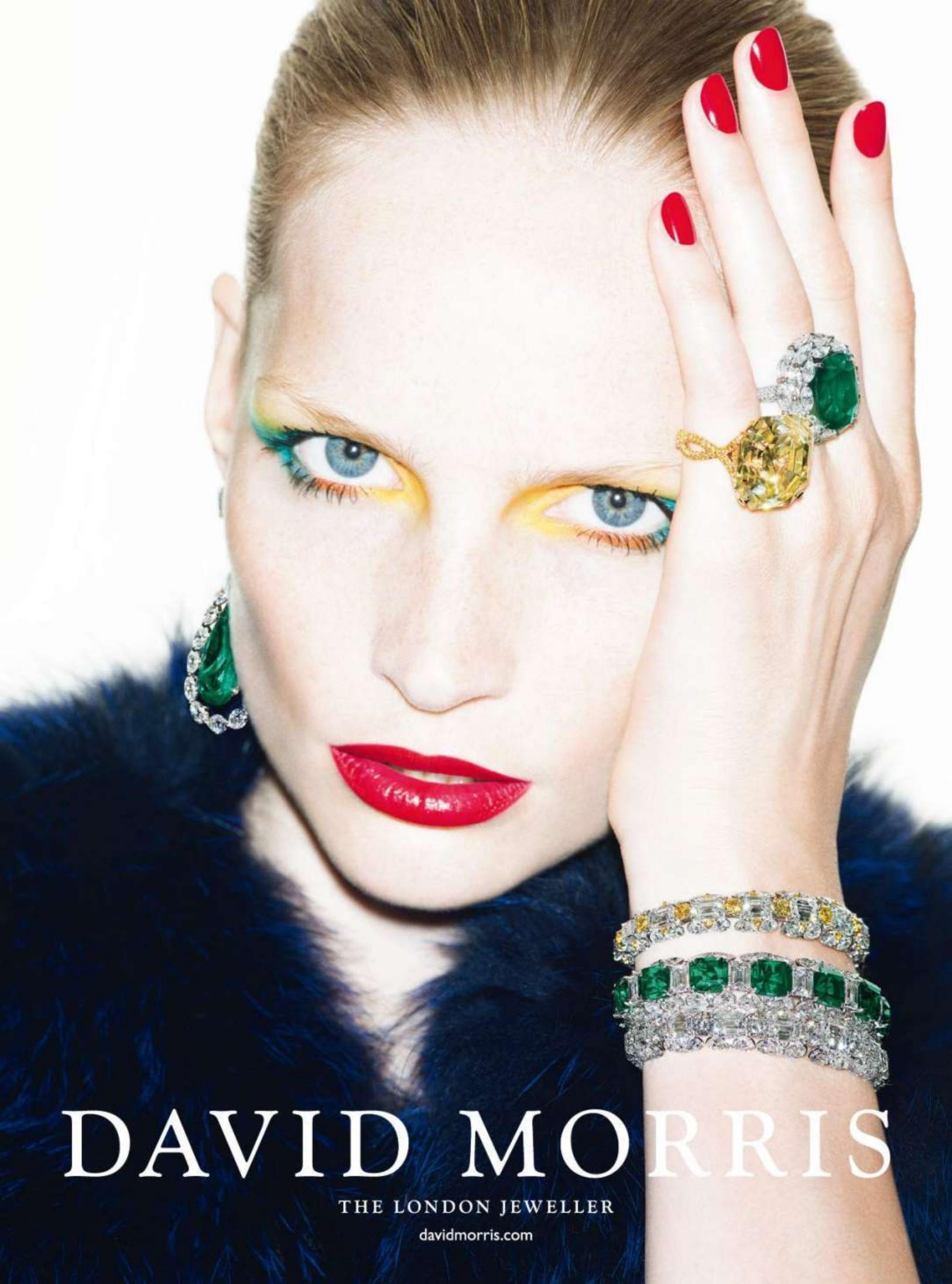


Absolue Premium  
BX Eye Care,  
£66  
**Lancôme**



Scarf, £245  
**Salvatore Ferragamo**

PHOTOGRAPHS: GRAHAM WALSER/HARVEST STUDIOS  
SEE STOCKISTS FOR DETAILS



# DAVID MORRIS

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# GIFT GUIDE

Lipstick Rouge Pur Couture in 70, £26  
YSL



£115  
Bella Freud



£480  
Chanel



From a selection  
David Morris



£480  
Chanel

Diorific Vernis in State of Gold, £20.50  
Dior



Bracelet, £1,160  
Chanel



## for: HOLLY GOLIGHTLY

The most decorative denizens of the urban jungle are at their best draped in monochrome CHANEL, checked VALENTINO, DAVID MORRIS diamonds and sparkling DIOR. And, when not breakfasting at Tiffany's, they require elegant camouflage for their home in the form of black-and-white BELLA FREUD candles.



£2,750  
Valentino  
Garavani

Jewellery case, £8,825  
Chanel



Cuff, £414  
Chanel



Bag, about  
£1,950  
Givenchy by  
Riccardo Tisci



From a selection  
Louis Vuitton



Vase, £68  
Jonathan  
Adler



£710  
Dior



My Burberry  
Fragranced  
Luminising Powder, £45  
Burberry

From a selection  
Miu Miu



Roses de Chloé Eau de Toilette, £58  
for 100ml  
Chloé



Dior by Avedon by Justine  
Picardie and Olivier Saillard, £110  
Rizzoli International  
Publications



Metallic Reflection  
Palette, £38.50  
Givenchy



£290  
Church's



£365  
Christopher Kane  
for Save the Children  
at Matchesfashion.com

Sold as set, £70  
Bella Freud



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# GIFT GUIDE



## for: MIRANDA PRIESTLY

Driven women seek reassurance in the little details.

When confronted with a Devil in Prada, you cannot go wrong with MANOLO BLAHNIK suede, a SMYTHSON clutch and a serious

MAISON MICHEL hat. But do add just a touch of frivolity with a plum CLINIQUE lipstick or playful JIMMY CHOO purse.



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YEARS  




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# GIFT GUIDE



**Coaster, sold  
as set of four,  
£78**  
**Jonathan  
Adler**

£7,350  
**Asprey**

Dog biscuits,  
£9.99 a bag  
**Mutts & Hounds**

Limited-edition  
candle in  
Oliban, £48  
**Diptyque**

£1,670  
**Gucci**

Geranium Hand  
and Body Lotion,  
£24  
**Bamford**

£59  
**Boss**

Decanter,  
£2,450  
**Asprey**

£945  
**Mulberry**

£956  
**Barrie**

£780  
**Michaels Kors**  
Collection

Dog lead, £345  
**Goyard**

**Astier de Villatte**

Eau de Jardins,  
£32 for 100ml  
**Clarins**

£144  
**Barrie**

Monogrammed scarf  
£335  
**Burberry**

Solid Perfume  
Compact,  
£280  
**Estée Lauder**

PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS.  
SEE STOCKISTS FOR DETAILS.

for:  
FLORIDA POSTE

 Never compromise on good design when buying  
for a country dweller. GUCCI's floral handbag, ESTÉE LAUDER's  
pineapple perfume compact and BARRIE's flowered cashmere will  
bring chic to *Cold Comfort Farm*. When in doubt, the magic word is 'Bamford'.

Christmas  
crackers,  
£10 each  
**Sanctuary**  
**Spa**

£20  
Wild & Wolf  
for V&A Shop

# DARLING, IT'S THE THOUGHT THAT COUNTS

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the platinum one*



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good hair day, every day

# GIFT GUIDE



Wine cooler,  
£695  
**Ralph Lauren Home**

# AKILLIS

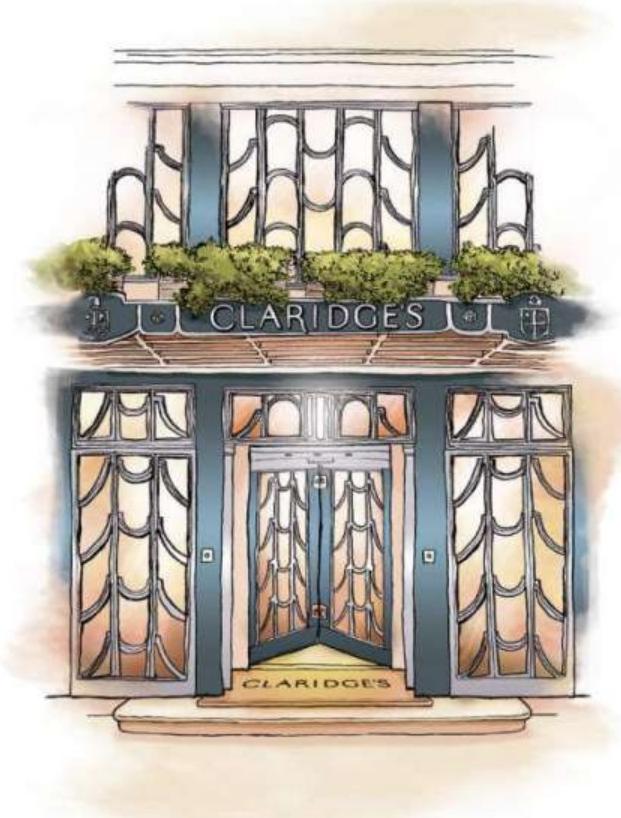
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THE ULTIMATE  
CUVÉE ROSÉ

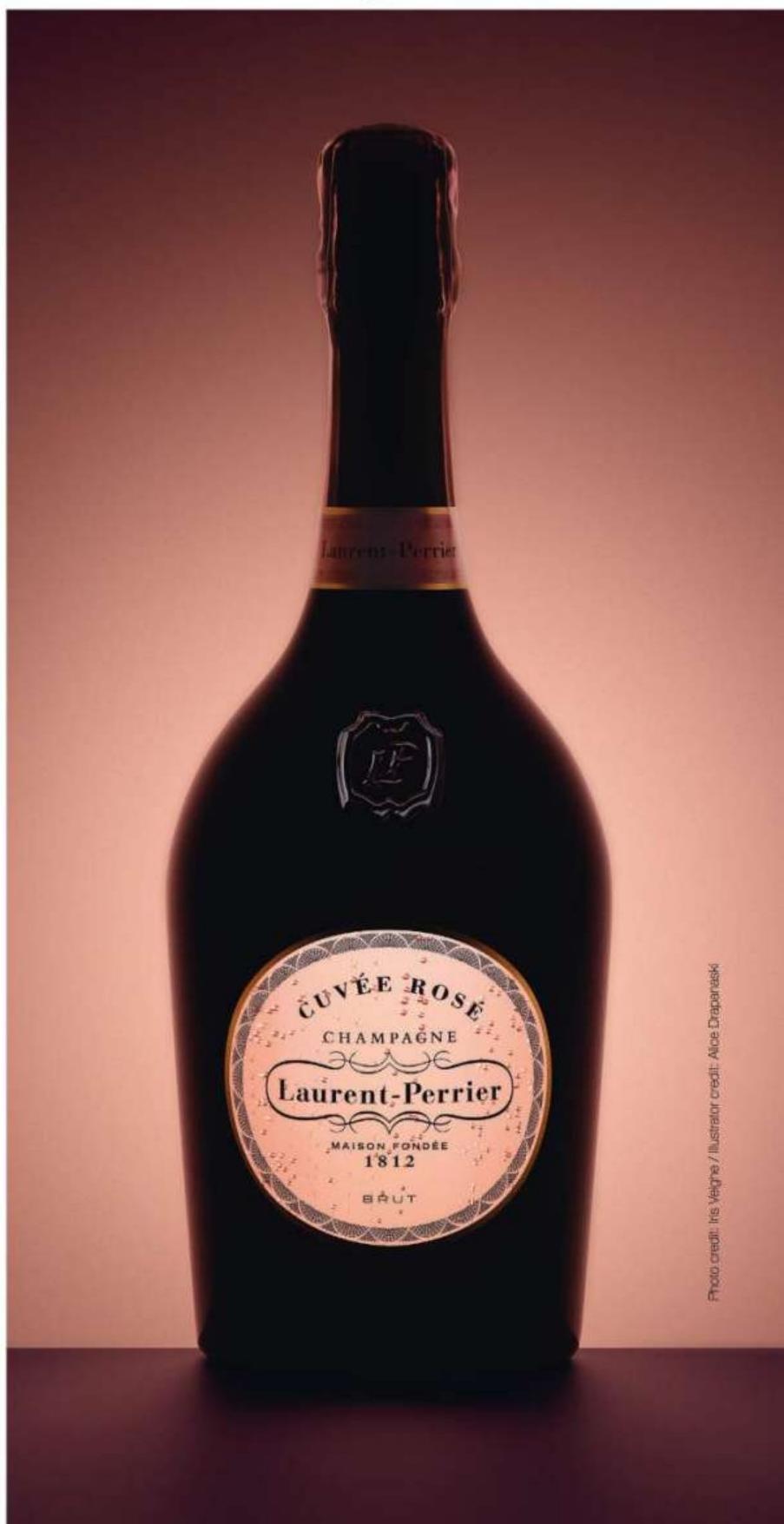
—

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Laurent-Perrier

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1812

Chosen by  
*Claridge's.*





...IS FOR  
BAZAAR  
CRUISE  
REPORT

*A look from Chanel  
Cruise 2016*

The 2016 cruise collections  
took audiences on a whirlwind trip around the  
world, and from a forgotten past to a fantasy future

*This page and  
opposite: looks from  
the Chanel Cruise  
2016 collection*



... IS FOR  
**CHANEL**

Karl Lagerfeld fused the traditional and the  
contemporary for his show in South Korea's capital

By AVRIL MAIR



Could there be a more fitting city for KARL LAGERFELD than Seoul, the South Korean mega-metropolis?

He brought CHANEL's cruise show to Zaha Hadid's Dongdaemun Design Plaza, a startling silver spaceship landed in the heart of this hyper-modern capital. Inside, all was white and shiny, except for 1,000 candy-coloured stools and a collection based around patchwork, a traditional Korean technique.



# CRUISE REPORT



*All looks from  
the Chanel Cruise  
2016 collection*

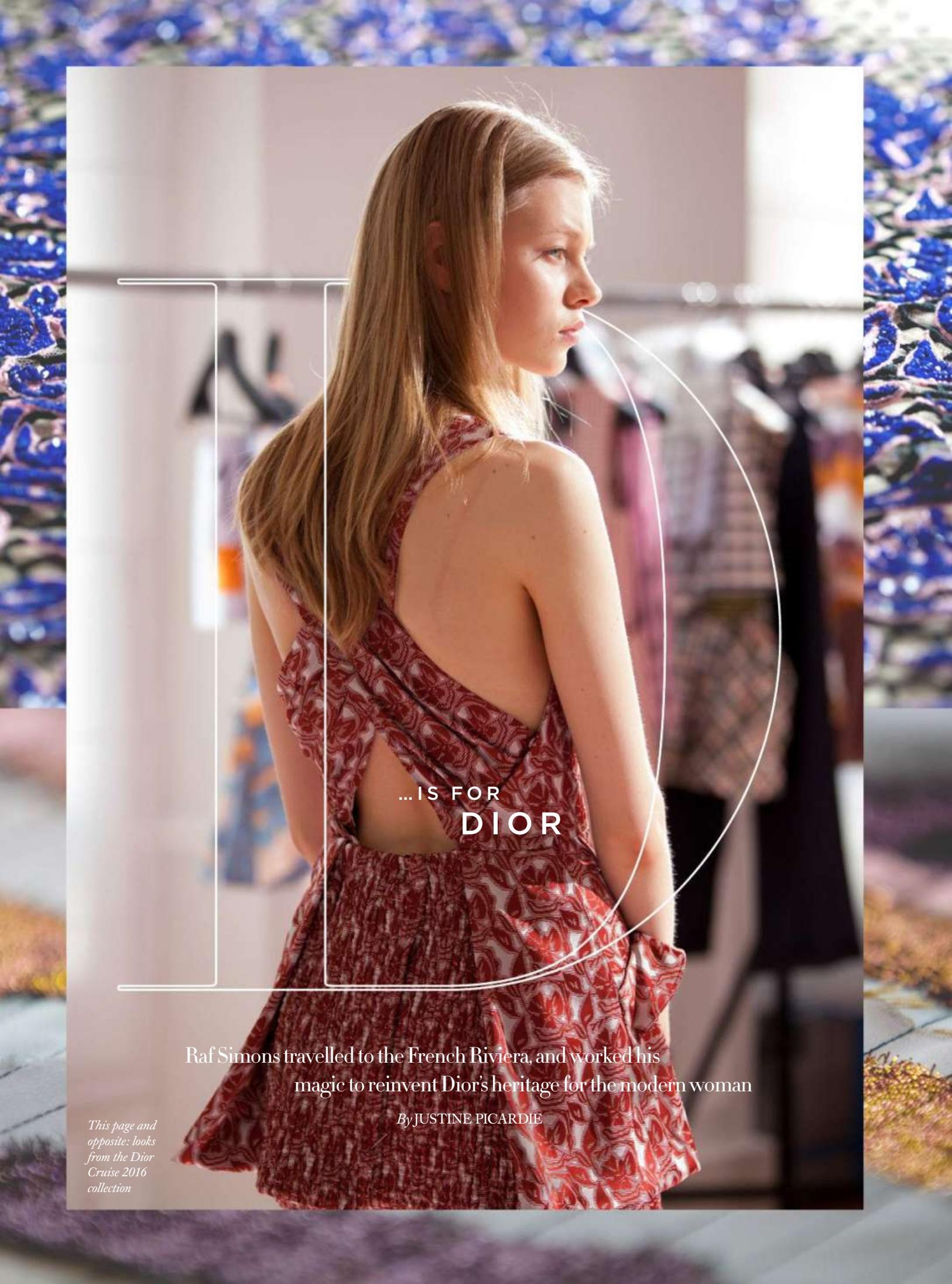
Though riffing on ancient Korean crafts, there was nothing but modernity on this CHANEL catwalk: synthetic patent on tweed, blue nails with a full-length dress, plastic and leather shoes, ultra glossy trousers under a signature jacket. LAGERFELD loves these kind of contradictory impulses, uniting them with wit. Inspired by the city's high-energy youth culture, this was a remarkably immersive show.





**COMPTOIR DES  
COTONNIERS**

**20 ANS D'AMOUR, 20 ANS DE STYLE**



...IS FOR  
**DIOR**

The image shows a woman with long blonde hair, seen from the back and side, wearing a red and white patterned sleeveless dress. She is looking over her shoulder towards the camera. The background is a blurred outdoor setting with blue flowers. A white graphic frame surrounds the central text, and a white circle is drawn around the woman's head.

Raf Simons travelled to the French Riviera, and worked his magic to reinvent Dior's heritage for the modern woman

By JUSTINE PICARDIE

*This page and  
opposite: looks  
from the Dior  
Cruise 2016  
collection*



Past, present and future were threaded together with RAF SIMONS' characteristically deft touch, presented on the French Riviera.

Staged at Pierre Cardin's Le Palais Bulles, overlooking the sea, the collection was partly inspired by the building's 1970s 'futuristic' architecture, which was itself derived from a fascination with early human dwellings. But the choice of venue was also reflective of DIOR's own history, for Cardin (who was at the show) worked for Christian Dior before setting up his own couture house.

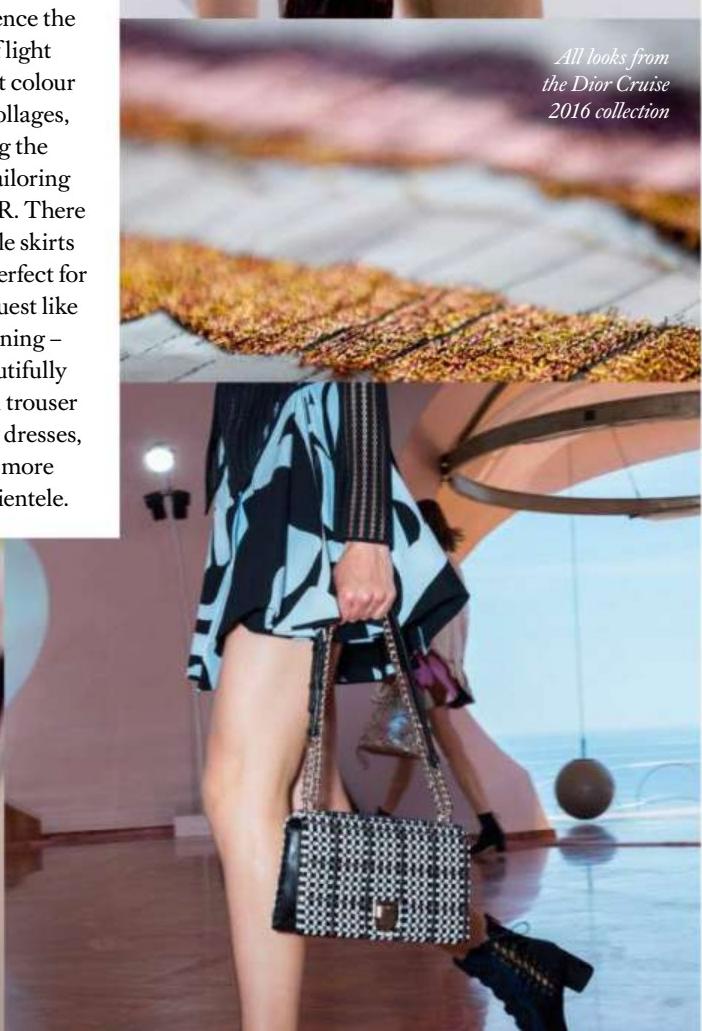




*All looks from  
the Dior Cruise  
2016 collection*



'I wanted an idea of freedom, playfulness and individuality to come to the fore in this collection,' said SIMONS. Hence the addition of light fabrics, bright colour and Lurex collages, reinventing the traditional tailoring of classic DIOR. There were chic little skirts and shorts – perfect for a front-row guest like Dakota Fanning – but also beautifully proportioned trouser suits and long dresses, for DIOR's more grown-up clientele.



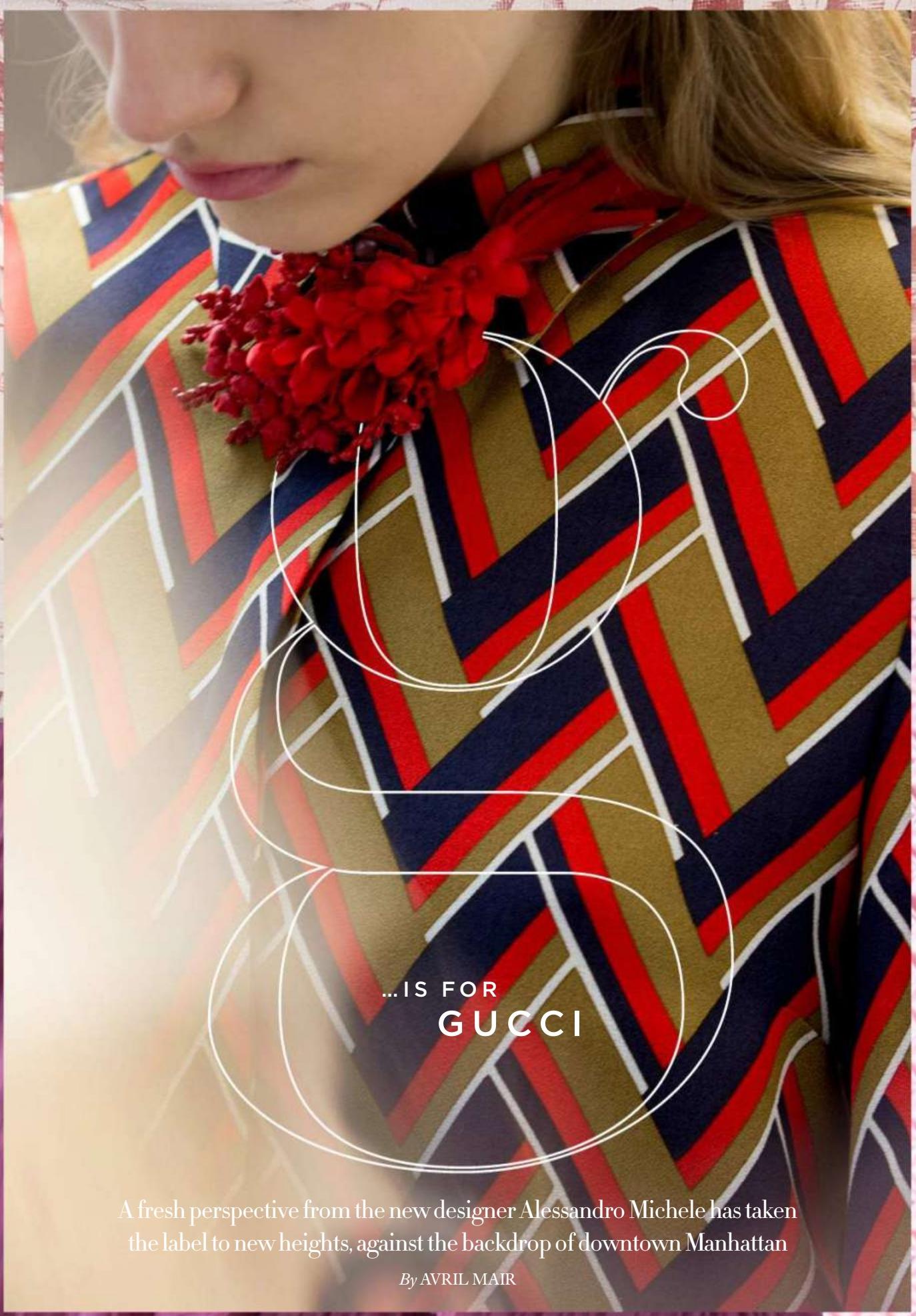
THE OAK LEAF BRACELET & RING



BY APPOINTMENT  
TO HER MAJESTY THE QUEEN  
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...IS FOR  
**GUCCI**

A fresh perspective from the new designer Alessandro Michele has taken the label to new heights, against the backdrop of downtown Manhattan

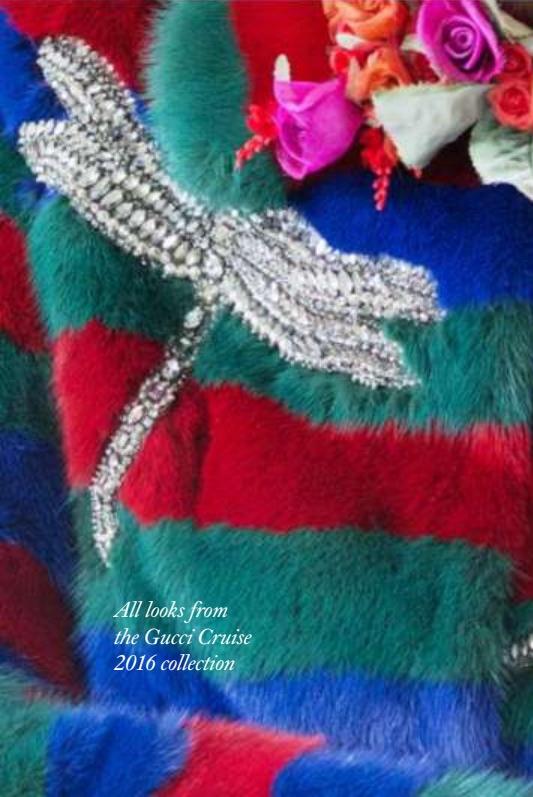
By AVRIL MAIR

*This page and  
opposite: looks from  
the Gucci Cruise  
2016 collection*

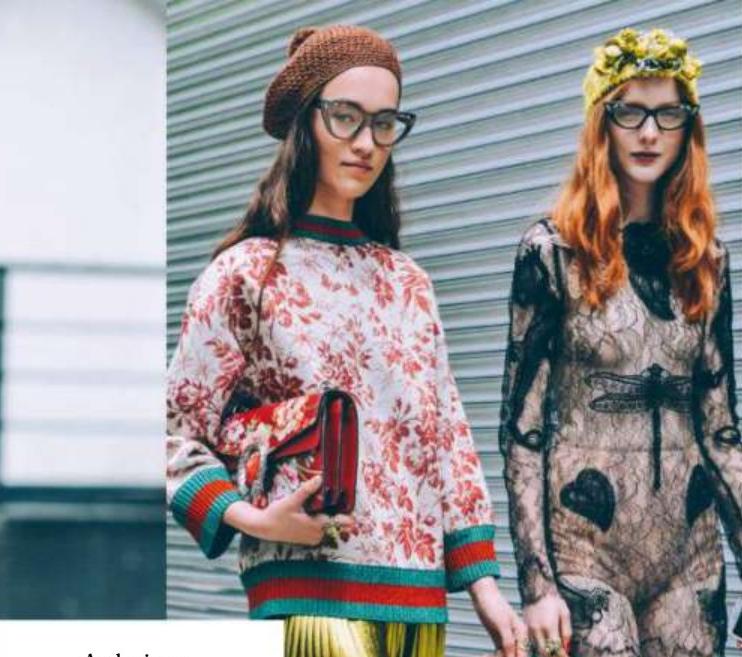


What ALESSANDRO MICHELE has achieved in just nine months is astonishing – he's given GUCCI back its cool. Look at his location for the cruise show: a gallery space in Chelsea, Manhattan, the catwalk lined with Persian rugs, models filing in from outside like a street-style parade (his debut A/W 15 collection is blogger and editor catnip). The brand has a new momentum and desirability that are fresh, intriguing and contemporary, though modern vintage may be the best way to sum up its charm.





*All looks from  
the Gucci Cruise  
2016 collection*



A glorious individualism ran throughout GUCCI's collection. It was a treasure-trove of luxurious pieces in lace, silk chiffon and embellished fur that had a pleasingly quirky chic. While playing with the brand's heritage – the snaffle loafer reinvented in gold glitter – MICHELE has also established a signature: pleated midi skirts, slouchy, masculine trouser suits, little lace dresses and gloriously ruffled gowns. His trademark might be the joyful use of colour, texture and print – clashing, contrasting and beautifully bold.

What a trip!



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**... IS FOR  
LOUIS  
VUITTON**

Nicolas Ghesquière's collection, shown in Palm Springs,  
had an irresistible element of futuristic fantasy

*By SASHA SLATER*

This page and  
opposite: looks  
from the Louis  
Vuitton Cruise  
2016 collection



Fashion took a trip to the Coachella Valley to see NICOLAS GHESQUIÈRE's pre-S/S 16 cruise collection in its rightful home: Bob Hope's space-age house on the edge of Palm Springs. In the audience, Alicia Vikander recognised her *Ex Machina* character, Ava, in the geometric detailing.



GHESQUIÈRE was in the mood for exploring frontiers, and some of the floor-length dresses with holster belts would have been perfect for the Oregon Trail. The VUITTON

customer loves a journey, so the shoes were flats and the bags irresistible. All of which means the LV woman will look impeccable, whether she's travelling back in time or towards a *Mad Max* future. □



*All looks from  
the Louis  
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# BAZAAR

ACCESSORIES

*Edited by AVRIL MAIR*

LIFE OF THE PARTY

*Photographs by PAUL ZAK*

*Styled by FLORRIE THOMAS*

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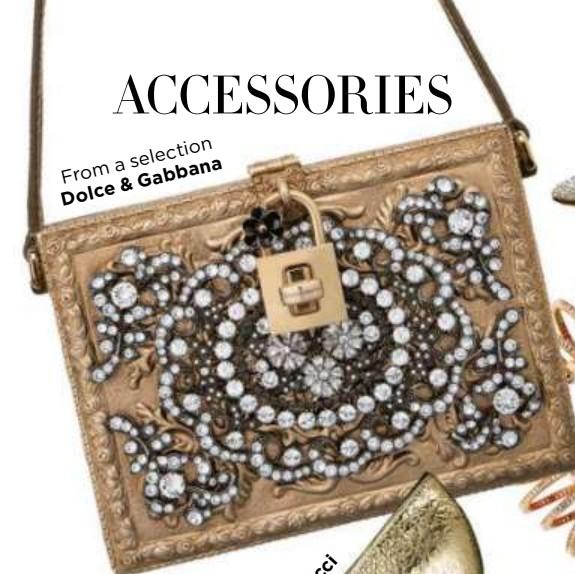


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**Dolce & Gabbana**



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**Jenny Packham**



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**Asprey**



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**Dior**

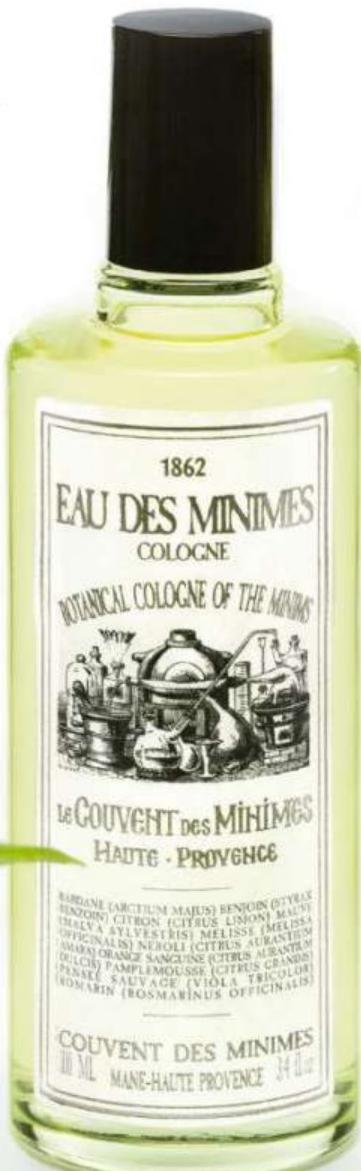


PHOTOGRAPHS: GRAHAM & VALERIE/HEARST STUDIOS SEE STOCKISTS FOR DETAILS



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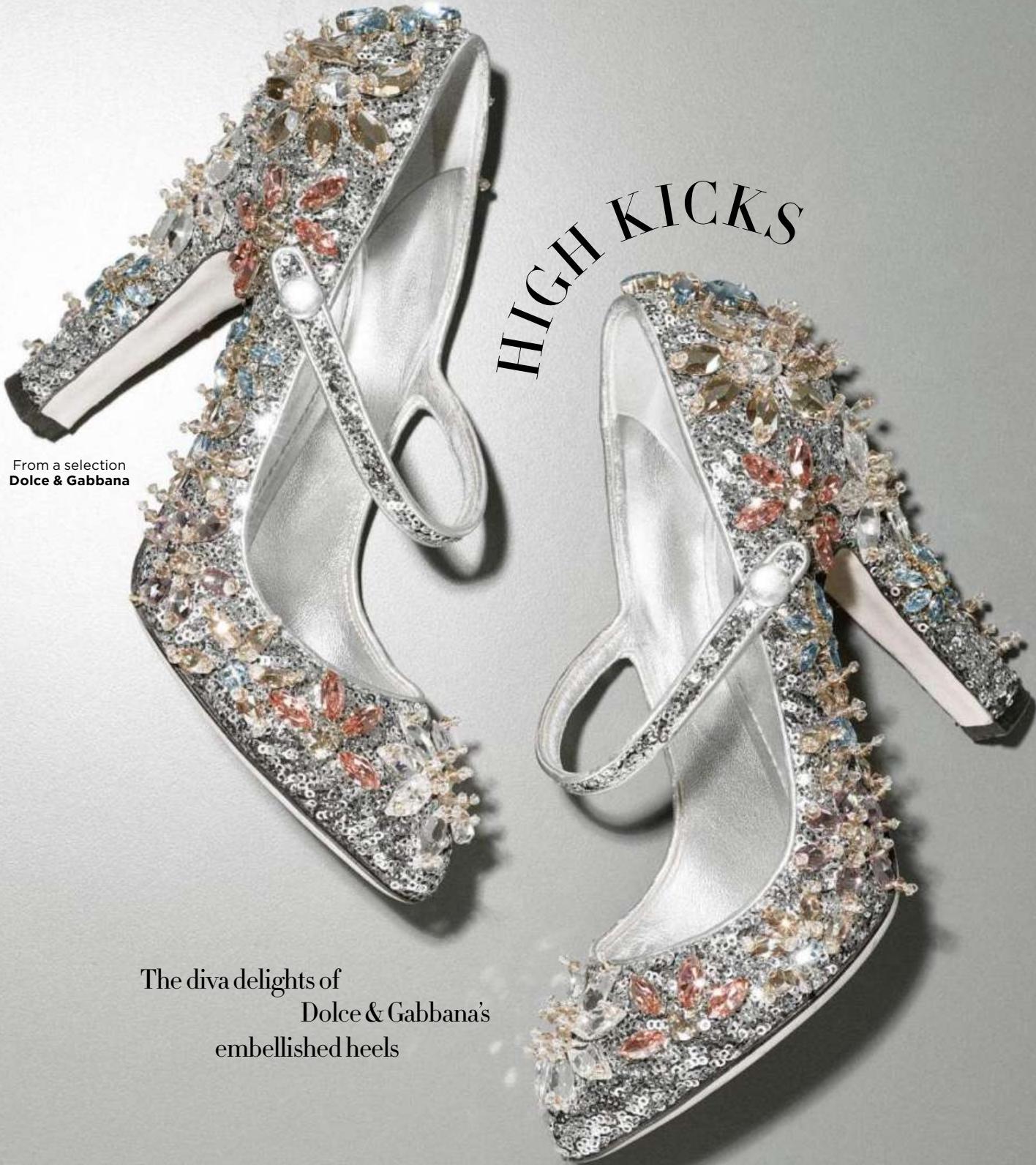
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let's feel good

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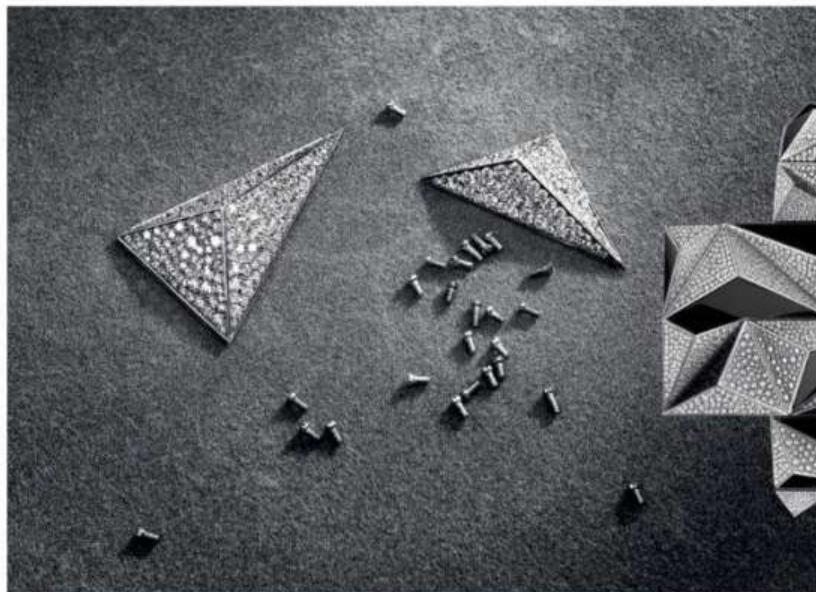
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# ACCESSORIES





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## TIME FOR ELEGANCE

*Audemars Piguet's newest offerings for women reflect the brand's independent spirit*

There's nothing like a Swiss brand when it comes to choosing the perfect timepiece – the quality and craftsmanship of the country's manufacturers have impressed the world for centuries, but only one of these houses is still owned by its founding family.

Audemars Piguet has been creating exceptional watches for women since 1875, and this summer launched its Millenary collection, ideal for those with a taste for timeless design and unparalleled quality.

The Millenary collection reimagines iconic designs for the modern woman, with pink or white gold making the watches elegant additions to any look. For those who prefer things a little more daring, the ultra-exclusive Diamond Punk is the piece for you – should you be able to track one down. Only eight of these extraordinary Haute Joaillerie cuff timepieces have ever been created.

*For more information on Audemars Piguet, please visit [www.audemarspiguet.com](http://www.audemarspiguet.com).*



*The new Millenary collection, available in pink or white gold, with diamond-set bezel and cabochon sapphire crown*

# NIGHT

# SHADES

Pared back, monochrome,  
understated: evening dressing  
acquires new elegance



*Photographs by OLIVIA FROLICH*

*Styled by CHARLIE HARRINGTON*



THIS PAGE: silk top, £410;  
leather belt, £240, both Isabel  
Marant. Silk skirt, £747, Preen  
by Thornton Bregazzi. Sterling  
silver earrings, £199, Sif Jakobs.

OPPOSITE: silk and lace  
jumpsuit, £995, Amanda  
Wakeley. White gold and  
diamond rings, £575 each,  
Ernest Jones. Sterling silver and  
pearl earrings, £169, Sif Jakobs.  
Suede heels, £550, Casadei





THIS PAGE: polyester mix blouse with bow, £28, Next. Lamb-skin belted trousers, £645, Vanessa Bruno. Suede heels, £199, Kurt Geiger. Brass, pewter and crystal earrings, £370, Lanvin at Net-A-Porter. OPPOSITE: wool jacket, £445; silk and nylon skirt, £175, both DKNY. Lace body, £42, Intimissimi. White gold and pearl earrings, £999, Yoko London at Ernest Jones

OLIVIA FROLICH



THIS PAGE: silk blouse, £215,  
By Malene Birger. Laminated  
wool skirt, £650, J Crew.  
Leather heels, £70, Office.  
Pearl, brass and crystal  
necklace, £445, Stella  
McCartney. OPPOSITE: wool  
blend dress, £680, Boss. Brass  
and pewter earrings, £585,  
Lanvin at Net-A-Porter

OLIVIA FROLICH

SHOP BAZAAR



# SHOP BAZAAR



THIS PAGE: polyester mix blouse, £39.50; cotton mix jacket, £75, both Twiggy for Marks & Spencer. Wool mix trousers, £135, Michael Michael Kors. Patent shoes, £48, Topshop. OPPOSITE: viscose top, £202, La Perla. Faux-fur jacket, £99.90, Carine Roitfeld x Uniqlo. Wool blend trousers, £230, Boss. Leather bag, £395, Aspinal of London. Brass earrings, £270, Stella McCartney at Matchesfashion.com. Brass and faux pearl ring, £195, Chloé at Matchesfashion.com. See Stockists for details. Hair by Kota Suizu at Caren, using Oribe. Make-up by Marie Thomsen at Agentur CPH. Manicure by Sabrina Gayle at LMC Worldwide, using Chanel Christmas 2015 and Body Excellence Hand Cream. Stylist's assistant: Lucy Kebbell. Model: Marlijn Hoek at Next Management London

OLIVIA FROLICH

SHOP BAZAAR



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rich when worn  
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trousers, £29.99  
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# WORK BOOK

Stylish office looks feature deep, dark shades for winter. By JO GLYNN-SMITH

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## ALL WELL AND GOOD

The party season can take its toll on your health. We asked Josie Elles, a leading expert in the field of supplements and wellness, and senior category buyer for John Bell & Croyden, to list her essential products to help combat the effects of too many nights of excess.

### 1 ENZYME SCIENCE, CRITICAL DIGESTION £60 for 90 capsules

This professional-strength digestive aid, exclusive to John Bell & Croyden, will ease an upset stomach.

### 2 WILD NUTRITION FOOD-STATE VITAMIN C & BIOFLAVONOIDS £20.50 for 60 capsules

One large daily dose of vitamin C will not be fully absorbed by the body, so give your immune system an extra boost by taking smaller doses with meals throughout the day – but avoid taking it before bed, as it may keep you awake.

### 3 HIFAS DA TERRA MICO-MAI £55 for 70 capsules

Exclusive to John Bell & Croyden, this supplement contains maitake, a powerful medicinal mushroom that is said to help activate the metabolism and protect the liver. When taken daily, it may help prevent weight gain.

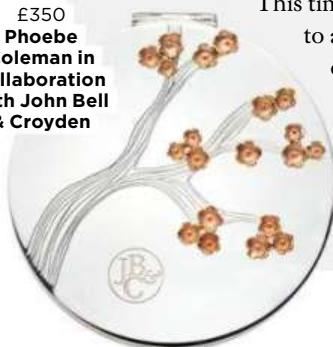
### 4 ALVITA ST JOHN'S WORT TEA £11.50 for 24 bags

This time of year can be stressful, so try a tea to aid restful sleep. You may need to check with a medical professional before taking St John's Wort.

*John Bell & Croyden celebrates the redesign of its flagship store with this gold and silver pot by Phoebe Coleman ([www.johnbellcroyden.co.uk](http://www.johnbellcroyden.co.uk)).*

£350

Phoebe  
Coleman in  
collaboration  
with John Bell  
& Croyden



Jacket, £305, By  
Malene Birger.  
Necklace, £90,  
Ernest Jones

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# BAZAAR

JEWELLERY

Edited by JULIE ANNE DORFF

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These diamonds may not be quite as big as the Ritz, but they do make playtime in the doll's house a sparkling occasion

Van Cleef & Arpels



De Grisogono

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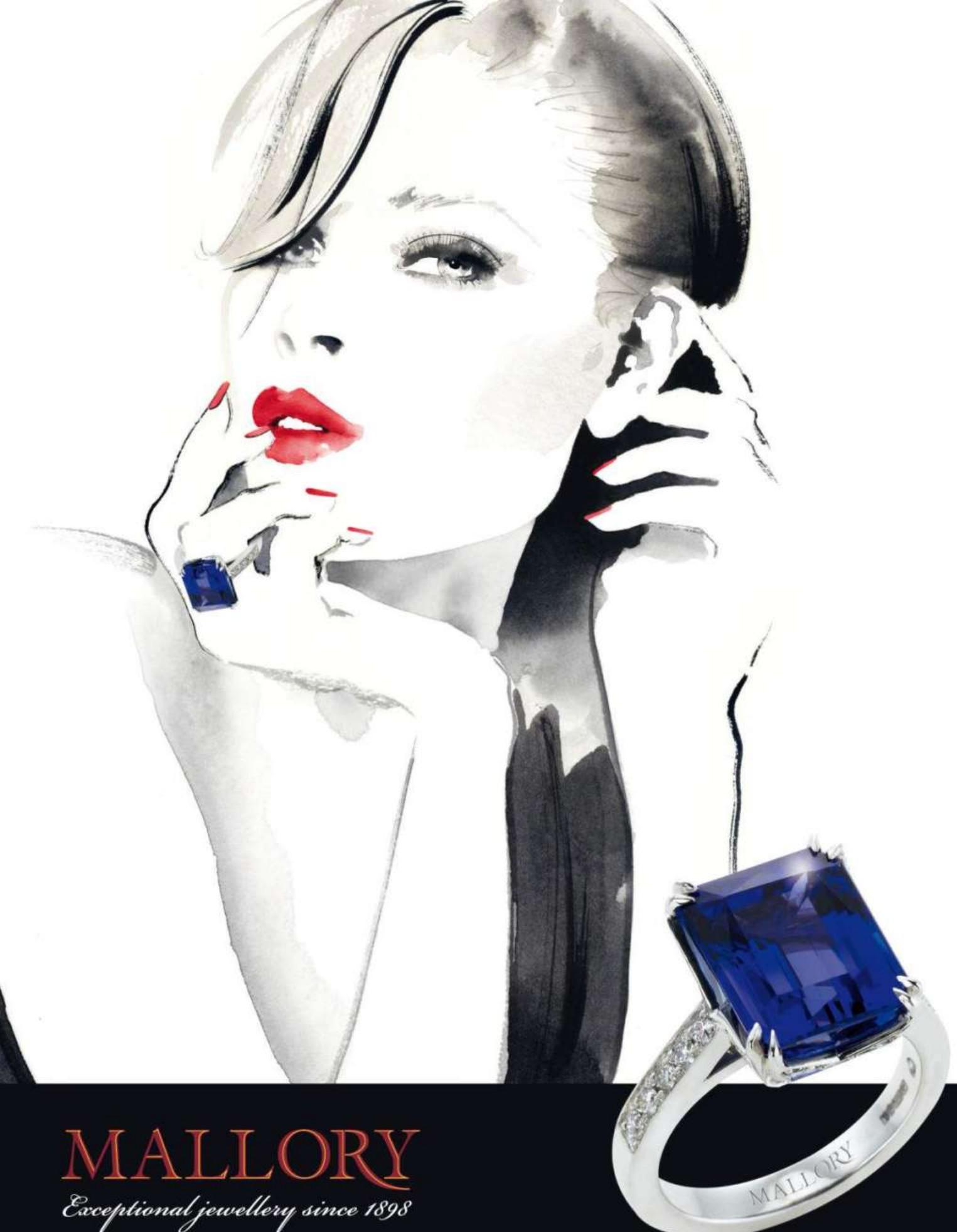
Necklace  
Graff Diamonds

All prices from a selection, except where stated.  
Doll's house by Dolls House Grand Designs

Photographs by PAUL ZAK

Styled by ANNA ROSA VITIELLO

Clip  
Van Cleef & Arpels



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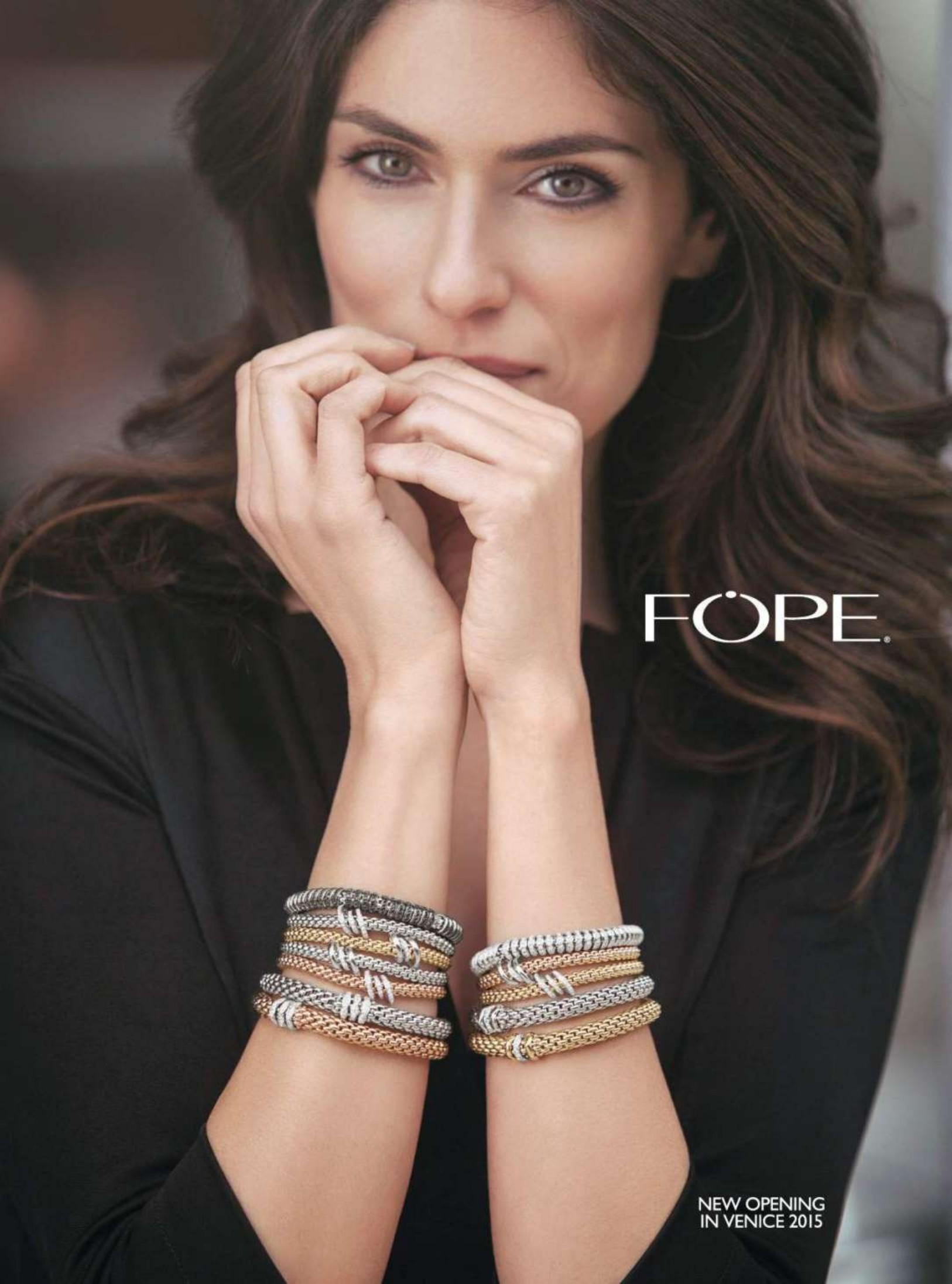
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# BAZAAR

TALKING POINTS

*Edited by HELENA LEE*

## WALKING IN A WINTER WONDERLAND

Saul Leiter's scenes of 1950s New York  
are the starting point for Cate Blanchett's new film.

Plus: the enduring link between *Bazaar*  
and Carmen Dell'Orefice; a dazzling display  
at the V&A; and the writer Colm Toibin  
on the cinematic adaptation of his novel

# TALKING POINTS



Right: Saul Leiter's 'Purple Umbrella', from the 1950s.  
Top right: 'Black and White', from about 1949.  
Below: a street scene from 1952



Below, from left:  
'Taxi' (1957).  
'Park Avenue',  
from about 1955.

Opposite: Cate Blanchett in 'Carol'



## PHOTOGRAPHY

# MOMENTS IN TIME

Saul Leiter's intimate images from the 1950s inspire the cinematography of Cate Blanchett's latest film

By HELENA LEE

Over the next few months, the quiet photographs of the late Saul Leiter will enjoy renewed attention. Though he is less known than his contemporaries Richard Avedon and Diane Arbus, his aesthetic – glancing, intimate observations in subdued colour – has seeped into the vernacular of modern film-making. Roaming the streets of New York, Leiter was one of the first photographers to capture the city regularly in colour, showing us rain-washed cars and passers-by through a contemplative lens, while also shooting for *Harper's Bazaar* from 1958 to 1967.

In the upcoming film *Carol*, adapted from Patricia Highsmith's 1952 novel *The Price of Salt*, the director Todd Haynes used Leiter's photographs as a visual starting point. 'That muted colour palette spoke very specifically of the 1950s, which was well before the shiny, cleaned up, chrome-y period of the Eisenhower era,' says Haynes. The film tells of the love affair between the beautiful Carol and the Hepburn-like Therese, played by Cate Blanchett and Rooney Mara. Leiter often captured refracted images through windows or in mirrors; similarly, Haynes filmed scenes through car or shop windows to create a sense of dreaming and distortion. In one episode, Carol meets Therese for lunch for the first time. We watch Therese through the restaurant's dirty window while Carol can be seen crossing the street in a reflection as pedestrians pass in front of her. 'I wanted to create a sense of yearning for this imminent figure,' says Haynes. 'That anticipation, those nerves, before a very important meeting.'

Leiter will also be the subject of a major retrospective at the Photographers' Gallery next year, and his paintings are on display at Hackelbury Fine Art until January. 'It's become *de rigueur* to refer to his work now,' says Haynes, 'but very few people really bring the intersection of art photography and journalism into such a clear and vivid language as Saul Leiter.' □

*'Carol'* is released on 27 November. 'Saul Leiter: Finding Beauty' is at Hackelbury Fine Art ([www.hackelbury.co.uk](http://www.hackelbury.co.uk)) until 30 January 2016. The Saul Leiter retrospective is at the Photographers' Gallery ([www.thephotographersgallery.org.uk](http://www.thephotographersgallery.org.uk)) from 22 January 2016.



**W**hen I wrote the novel *Brooklyn* I had in mind a young woman from provincial Ireland who cast a great deal of light while thinking it was shadow. In other words, Eilis Lacey in the novel is not deeply self-conscious; she does not plan the effect she will have on people; she does not look in the mirror a great deal. Instead, she has some inner grace that makes people trust her and want to be with her, and an outer beauty that seems natural because it is natural. She is not ambitious or decisive, but very much the younger sister in a family. Things get decided for her; she goes with the flow. She is capable, however, of very deep feeling.

As the film of *Brooklyn* was being shot, I went to Montreal, where some of the indoor filming was taking place. Casually, someone asked me if I would like to get into a 1950s suit and wear a cap, and make a brief appearance in the film sequence that was being shot the following morning. It seemed a good idea. This meant that I got to stand in a line of Irish immigrants to the US with my papers in hand. Behind me was the character Eilis Lacey being played by the actress Saoirse Ronan.

What is remarkable about Saoirse as an actress is how her spirit responds to the camera, and how much grace and feeling she can exude when the camera is on her, and how natural she makes this feel. In between takes that morning, we chatted a bit, but I was aware of the change that came in her each time they were ready to shoot again.

It was not merely that she needed to concentrate on the task in hand. It was something, rather, that very few actors can manage – an utter transformation of every aspect of the self so that something powerful and clear and



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FILM

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## GRACE AND VIRTUE

As his award-winning novel *Brooklyn* comes to the big screen, COLM TOIBIN considers the extraordinary talent of the leading lady Saoirse Ronan

natural will emerge, but mysterious as well. She could create a sense of an inner person, the character that I had written about in my novel. Someone who feels deeply, who has a rich inner life, who has a way of responding to other people that makes them trust her and want to be with her, and fall in love with her.

When I watched the film, when it was finally edited and ready to be seen, I saw that Saoirse had built up

this character slowly and with great skill. In some scenes she had a way of standing as though no one was watching her, which suggested vast levels and layers of inner feeling and strength. In the way she responded to people, both in an Irish town and in Brooklyn, both people she knew and strangers, she had a way of seeming kind and intelligent, but also remaining a mystery, someone whom everyone wanted to know better.

In her performance, she never seemed to be trying to do this; it seemed to come naturally. She had fully inhabited the role, using her immense talent and tact and intelligence. No novelist could have wanted anything more. □

*'Brooklyn'* is released nationwide on 6 November.



Top right: Saoirse Ronan. Above: the actress in '*Brooklyn*'

---

EXHIBITIONS PRECIOUS HOURS

---

Set your timepiece for 12 to 14 November, when a show celebrating the craft and colour of high-jewellery watches comes to the Saatchi Gallery. With works by Bulgari, Piaget, Jaeger-LeCoultre (left) and more, you won't want to be late for 'Gems of Time: The Art of Colour'. Visit [www.salonqp.com](http://www.salonqp.com) for more information. TERESA FITZHERBERT



## EXHIBITIONS

# RICHES OF THE EAST

EXHIBITIONS

monds and pearls, once the prize possessions of Mughal emperor



*Right: a gold  
and diamond  
hair ornament from  
Western India dating  
from about 1900*

**E**lizabeth I is said to have offered herself as a concubine to the Mughal Emperor Akbar if she could share his hoard of gems. In 1616, Sir Thomas Roe, the British ambassador to the Mughal court, may not have gone that far, but did describe the Emperor Jahangir as 'the Treasury of the World', so bejewelled was he. In the following centuries, diplomats, merchants and travellers to Mughal India told of their amazement at the court's riches. And this autumn, those visions of opulence come alive for visitors to the V&A's 'Bejewelled Treasures'.

The exhibition sets before us about 100 rich, rare and ravishing jewels, gems and objects collected by Sheikh Hamad bin Abdullah Al Thani of Qatar over the past decade. The mouthwatering display traces traditions of the jewelled arts of India from Mughal to modern times. There is a jade dagger belonging to the warlike Emperor Shah Jahan, as well as Mughal-inspired art deco jewels by Cartier, and modern masterpieces by JAR, Paris and Viren Bhagat in Mumbai.

Here too are spinels from central Asia, rubies from Burma and emeralds, a Mughal obsession, brought from Colombia by Portuguese traders in Goa, to be carved in the court workshops. When, in 1910,

Christmas shopping would not complete without a revitalising cocktail. Head to Fortnum & Mason's new

restaurant 45 Jermyn St – previously the Fountain Brasserie – and slip onto a burnt-orange banquette for a well-deserved post-shop martini ([www.45jermynst.com](http://www.45jermynst.com)). For a little more decadence, try Le Sphinx (honey, bitters and champagne) in the cocktail lounge of the recently opened Zetter Townhouse in Marylebone (pictured right; [www.thezettertownhouse.com](http://www.thezettertownhouse.com)). Or for a nightcap, dive into a bespoke punch at Mark Hix's first standalone bar at the Old Vic Theatre ([www.marksbar.co.uk](http://www.marksbar.co.uk)), which stays open until 2am. HELENA LEE

eV&A By VIVIENNE BECKER

the designer Paul Iribe,  
a lover of Coco Chanel,  
designed a brooch inspired  
by the Ballets Russes and by an  
Indian aigrette, he centred it on a  
carved Colombian emerald.

The dashing maharajahs of the 1920s, 1930s, 1940s, all the Raj, India, and N

1930s and 1940s travelled to Paris, London and New York to have their jewels reset. Thus the Maharajah of Indore's great ruby and blue diamond were reset by Mauboussin and Harry Winston respectively. The Maharajah of Kapurthala went one step further and courted a 16-year-old Spanish dancer, whom he took to Paris. There they married, and there he lavished jewels on her, including a peacock brooch by Mellerio. Back in Kapurthala, the young bride was captivated by an emerald that adorned one of the royal elephants. The Maharajah gave it to her on her 19th birthday, on the condition that she learned Urdu. It is now in Sheikh Hamad's collection. Together with the rest of the treasures on offer, it weaves the story of India's thrall to the art of the precious stone. For in India, jewellery is not merely decoration; it is a way of life. □

*'Bejewelled Treasures: The Al Thani Collection' is at the V&A from 21 November to 28 March 2016.*



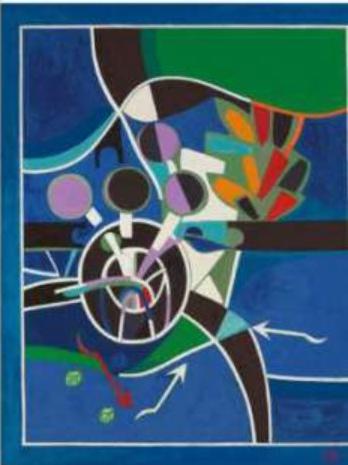
Christmas shopping would not complete without a revitalising cocktail. Head to Fortnum & Mason's new restaurant 45 Jermyn St – previously the Fountain Brasserie – and slip onto a burnt-orange banquette for a well-

eserved post-shop martini ([www.45jermynst.com](http://www.45jermynst.com)). For a little more decadence, try Le Sphinx (honey, bitters and champagne) in the cocktail lounge of the recently opened Zetter Townhouse in Marylebone (pictured right; [www.thezettertownhouse.com](http://www.thezettertownhouse.com)). Or for a nightcap, dive into a bespoke punch at Mark Hix's first standalone bar at the Old Vic Theatre ([www.marksbar.co.uk](http://www.marksbar.co.uk)), which stays open until 2am. HELENA LEE





From far left: 'Portrait of Françoise Gilot' (1947–1948) by Pablo Picasso. His 'Portrait of a Woman' (1946). 'Magic Games' (1978) by Gilot



written an acclaimed book on the relationship between Picasso and Matisse, whom she also knew. 'I always write in English, and have done so since I was a child in order to hide my poems from my father, who was very critical.'

What is the most important lesson in life? I ask. 'To remain alive,' she says, with a laugh. 'I have no enemies, now – they are all dead –

but after I left Picasso there were quite a few and I had to move to England with my children to be able to work. And I came to the conclusion that it is very important to do your own work, to live your own life and spend your energy on that, rather than waste it on battles you can't win.' □

*About Women: Conversations Between a Writer and a Painter* by Lisa Alther & Françoise Gilot (£17.10, Nan A Talese) is published on 17 November.

**I**t was a conversation about *la petite robe noire* and what it represented in their respective cultures that led to a book celebrating an exchange lasting 25 years between the writer Lisa Alther (*Kinflicks, Other Women*) and the prolific artist Françoise Gilot.

Gilot continues to work every day in her studio, either in New York or Paris, where she spends the summer months, and is a stylish and beautiful 93-year-old who still has a little black dress in her wardrobe. She is also the ex-lover and muse of Pablo Picasso, with whom she had two children, Claude and Paloma; but he gets only a passing mention in the new book. 'We were together for only 10 years, from when I was 21,' Gilot says with a Gallic shrug. 'It was a long time ago and not something I think about very much now.'

'The book happened by chance,' she continues. 'Antoinette Fouque, the feminist, psychoanalyst and founder of the French Women's Liberation movement, had been encouraging Lisa to think about a way to write something that reflected the dialogue between women in the US and France. And this is what transpired.'

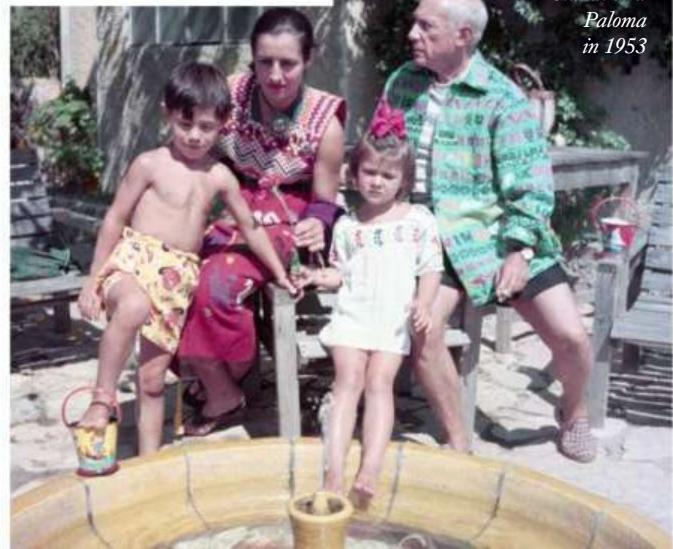
It's a wonderful read, covering their childhoods – Alther's in small-town Tennessee in the 1950s and Gilot's in Paris in the 1930s – the impact of war on their lives and their work, their views on love, style, self-invention, feminism and child-rearing. Gilot has also

## BOOKS

# MATTERS OF THE HEART

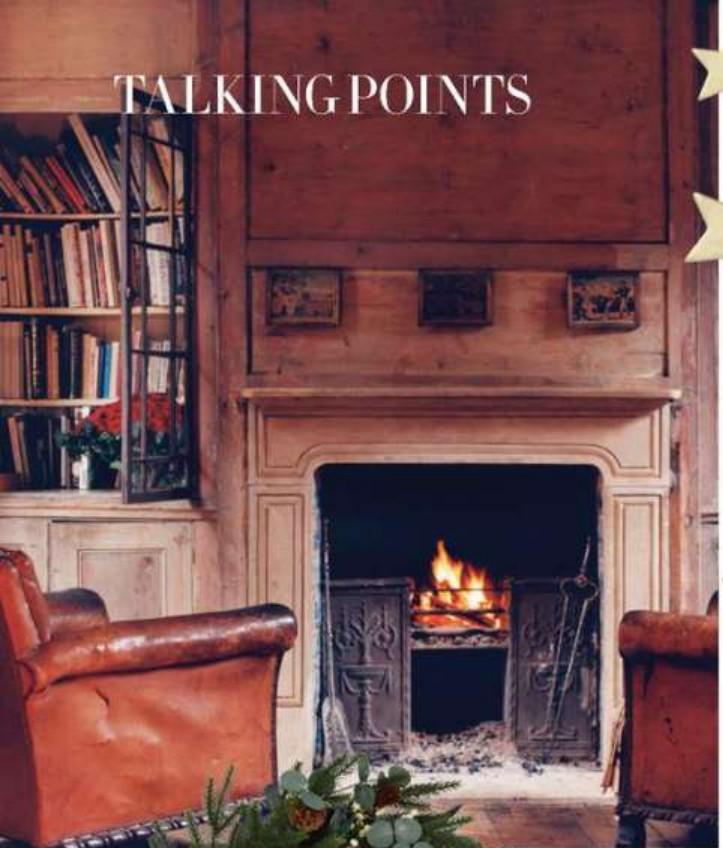
A transatlantic conversation between a writer and a painter lasting 25 years reveals truths about love, work and what it means to be a woman

By HARRIET GRIFFEY



Gilot with Picasso and their children Claude and Paloma in 1953

# TALKING POINTS



Decorative stars, £5.75 each  
**Selfridges**

Linen napkins, from a selection  
**No 1 Lewes**

Garland, £70  
**The White Company**



£1,495  
**Norfolk Decorative Antiques**

£695  
**Ralph Lauren Home**



£50  
**The White Company**

£45 for six  
**Pentreath & Hall**



## INTERIORS

# DECK THE HALLS

Fill your home with  
delicately festive touches

Compiled by SOPHIE BLOOMFIELD  
and MARISSA BOURKE



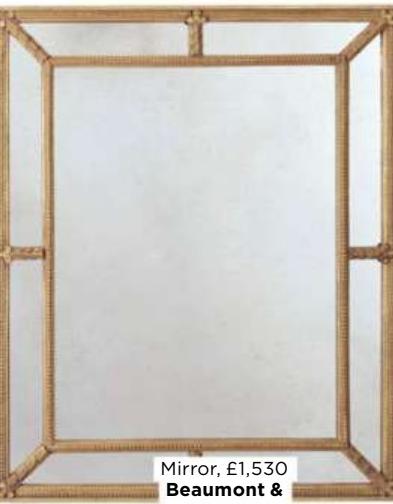
£1,300  
**The White Company**



From a selection  
**Hilary Batstone**



£4,750  
**Fine English Rocking Horses**



Mirror, £1,530  
**Beaumont & Fletcher**



Dinner set,  
from a selection  
**Appley Hoare**



About £375  
**Astier de Villatte**



£19.25  
**Selfridges**

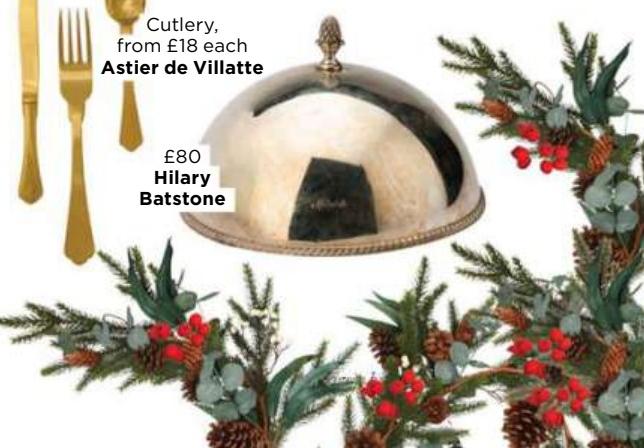


About £2,110  
**Hugo Guinness**



Cutlery,  
from £18 each  
**Astier de Villatte**

£80  
**Hilary Batstone**





**S**prezzatura, that's what we all need. (And no, it's not an Italian wine.) As described by the courtier Castiglione in the 16th century – and noted by the American dance critic Sarah L Kaufman in her delightful new book, *The Art of Grace: On Moving Well Through Life* – *sprezzatura* means avoiding affectation while also making 'whatever is done or said appear to be without effort'.

And the trouble is we live such effortful lives these days. We're always working hard, rushing from desk to kitchen, or dashing off on holiday – then desperately posting vacation snaps on Twitter or Facebook, hoping to convince our friends, and perhaps ourselves, that we're having a relaxing break. The correct answer to the question 'How are you?' is meant to be 'Busy!' We say we'll call, but we don't. We text, or email, and are overcome by what Kaufman calls 'a culture of coarseness', springing not only from bad manners but bad posture, too, as we hunch over keyboards or tap at phones while stumbling down the street.

But, luckily, Kaufman has the solution to all of our problems, and it's one I can heartily endorse. It's simple: strive to emulate Cary Grant. With his acrobat's training, smooth suiting and impeccable manners, Grant is the muse of this book, a model both for considerate charm and physical carriage. Sure, we're used to seeing him gaze into Katharine Hepburn's eyes in *The Philadelphia Story* – but perhaps the image of him standing in a junkyard with Attorney General Robert F Kennedy in 1963, as the two men consider what turning it into a playground might do for the children of Washington, DC, is less familiar.

Other figures float through this elegant book, which is part reflection, part instruction manual: Margot Fonteyn and Audrey Hepburn, to name just two. And so Kaufman, always with a light touch,

covers the physical, spiritual and of course the sartorial elements of grace. Step lightly. Act kindly. Stand up straight and consider how your actions might impact on others around you. Her 10-point plan for bringing a bit of *sprezzatura* to our lives includes raising a glass in celebration; knowing what we have to be thankful for. I'll certainly toast that. □

'The Art of Grace: On Moving Well Through Life' (£16.99, WW Norton & Company) is published on 1 December.



## BOOKS

# THE LIGHTNESS OF BEING

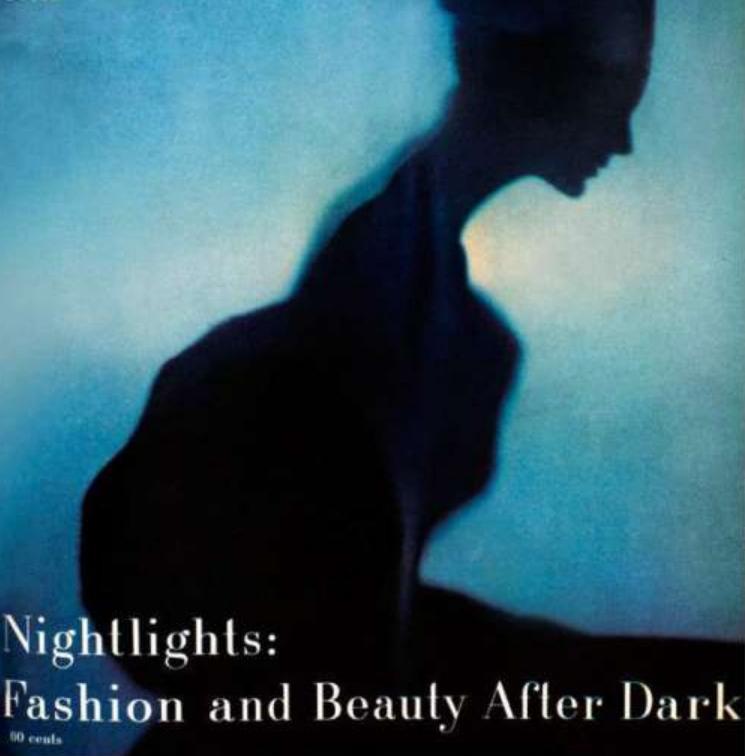
Sarah L Kaufman's new book explores the benefits of studied nonchalance, for a more harmonious and graceful existence

By ERICA WAGNER



From top: Margot Fonteyn in 1951. Cary Grant and Robert F Kennedy in 1967. Grant and Katharine Hepburn in 'The Philadelphia Story'. Far left: a 1940 poster for the film. Near left: Grant in his dressing-room in 1955. Top left: Fonteyn backstage in 1954

October 1957



## Nightlights: Fashion and Beauty After Dark

50 cents

**D**isplaying a myopia that surely cried out for urgent diagnosis, in the spring of 1945, a junior editor at US *Harper's Bazaar* wrote Carmen Dell'Orefice's mother a note, declaring that while the New York-born teenager – who had been brought to the magazine's attention by a staff photographer's wife – was polite and clearly well brought up, she was, regrettably, 'un-photogenic'. Destiny knew better, and 2015 marks Carmen's 70th year as a working model. A remarkable feat in any profession, it's a unique one amid the shifting sands and turbulent tides that attend the career of a professional beauty.

Back in 1945, *Bazaar's* loss was *Vogue's* gain. The magazine signed Carmen to an exclusive contract (at \$7.50 an hour) and set her to work with the defining photographers of the era: Irving Penn, Cecil Beaton, Horst P Horst and Norman Parkinson. By 1950, Carmen was a top model (no one had yet coined the phrase 'super') and, free to work where she chose, she began an association with *Harper's Bazaar* that continues to this day. She certainly arrived at a fortuitous moment, as the magazine reached its mid-century zenith under the stewardship of a legendary trinity: the editor-in-chief Carmel Snow, fashion editor Diana Vreeland and art director Alexey Brodovitch. Carmen was soon working with *Bazaar's* leading photographers: Lillian Bassman, Gleb Derujinsky

### MEMOIR

## ALWAYS IN FASHION

The artist DAVID DOWNTON pays tribute to his friend Carmen Dell'Orefice, whose relationship with *Harper's Bazaar* has spanned six decades



Above: Carmen Dell'Orefice on the cover of *Bazaar* in 1958. Right: shot by Karl Lagerfeld for a 2013 *Bazaar* story styled by Carine Roitfeld

and Carmine Schiavone; but not, at least until 1957, with its rising star, Richard Avedon.

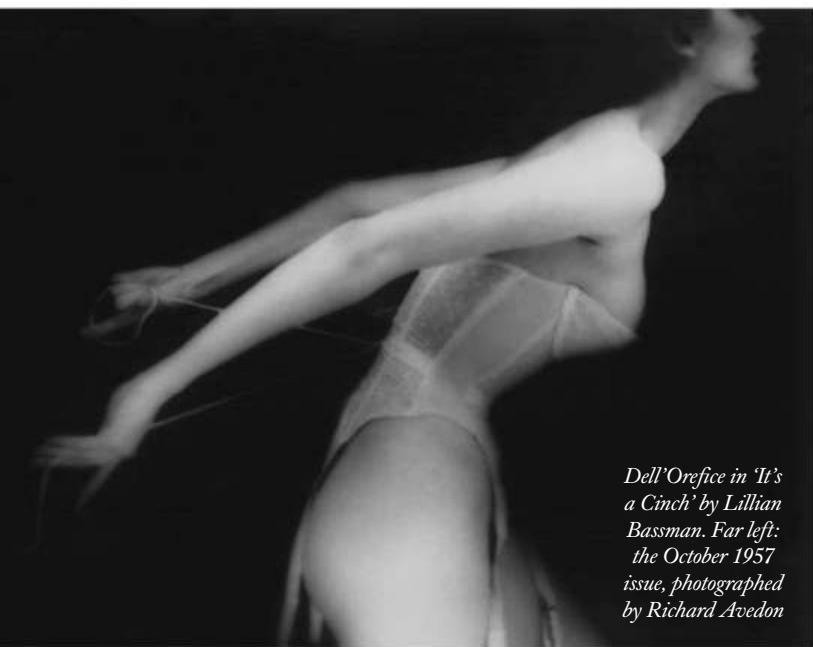
The pair had, in fact, worked together on campaigns for Revlon and the lingerie company Vanity Fair, but when it came to shooting the Paris collections – then (and still) the ultimate showcase for a model – Avedon favoured the elegant, elongated hauteur of Dovima, the peach-melba radiance of Suzy Parker or the touch-me-not, Hitchcock-blonde allure of Sunny Harnett. That summer, it was Diana Vreeland who vetoed his idea of shooting with Parker yet again and Harnett who suggested Carmen as a replacement. 'He didn't want me at all,' says Carmen today. 'He didn't like my shoulders or my eyebrows, and he thought my hairline was awful.'

Gradually, though, Avedon warmed to the idea, but not before insisting she undergo electrolysis on the offending 'Italian' hairline and spending hours with her in front of a mirror at his studio on 49th Street 'recreating Carmen in accordance with his own image of her'. Carmen submitted to this 'because I had absolute trust in his unique aesthetic sense and critical eye'. She also went to see Vreeland, who sat her down and commanded (as only she could) that Carmen 'stretch her neck by a quarter of an inch' before leaving. And so, in August 1957, with brows arched, hairline modified and neck elegantly elongated, Carmen boarded a plane for Paris.

She was billeted along with Parker (whom Avedon had brought along just in case) at the Hôtel de La Tremoille in the 8th arrondissement, and for a week worked night and day. Sometimes they shot at the *Bazaar* studio on the Rue Jean-Goujon, where Nadar and Daguerre had once made magic (and where Avedon, the



# TALKING POINTS



Dell'Orefice in 'It's a Cinch' by Lillian Bassman. Far left: the October 1957 issue, photographed by Richard Avedon

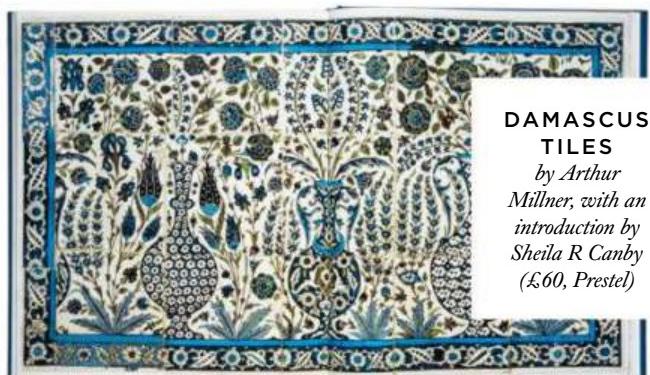
previous year, had exposed the skylights). Just as often, they were on location; at the Cirque D'Hiver, at Au Réveil (a *bar-tabac*) or on the Pont Alexandre III. The photographs were lyrical and cinematic, and very much in the vein of *Funny Face*, the musical starring Audrey Hepburn and Fred Astaire that was partly based on Avedon's life, and had been shot at similar locations the year before.

The late 1950s were, in effect, the swan song – or at any rate the last waltz – for this kind of elegance; a world of velvety blacks and satin whites, in which a gentleman in evening dress helps a lady from a carriage, or woos her on a bridge under sighing stars. The work pace was frenetic. Then, as now, the clothes, just off the catwalk, were in high demand. Carmen remembers one dress being whisked away to another shoot, leaving her stranded on the Champs-Elysées in broad daylight wearing just stockings and a Merry Widow corset. She remembers, too, the seamstress with her generator-powered sewing-machine frantically letting out every seam because Carmen was a full size larger than the French *cabine* models (catwalk models who were tied to specific fashion houses). The photographs were processed overnight by Avedon and his assistant André Gremela and were airmailed to Brodovitch back in New York as he worked on layouts for the October issue.

If the shoot marked a high point in the careers of both photographer and model, it was not the end of the story. Carmen remained in contact with Avedon and *Bazaar* throughout the years. When she scaled back her career to concentrate on family life in the late 1960s, she made an exception if Avedon called; when her daughter, Laura, flirted briefly with modelling, it was Avedon who shot her for the cover of *Bazaar*; when Carmen resumed her career full time aged 50, she shot nudes for *Bazaar* and became a fixture of the age issue. Her most recent cover (for the Thailand edition) was in 2014.

'I could kill my friends, they keep dying on me!' says Carmen today, sifting through the 8x10 outtakes Avedon gave her from that shoot, long ago. And with Avedon, Vreeland, Brodovitch and Snow – not to mention Dovima, Parker and Harnett – all gone, she has a point. As heart-stoppingly beautiful (and as professionally engaged) as she remains, Carmen is a last link to a vanished world and a reminder that the carefree sophistication and insouciance that shimmer in these pictures existed, once upon a time... □

*David Dowton: Portraits of the World's Most Stylish Women* (£40, Laurence King) is out now.



**DAMASCUS TILES**  
by Arthur Millner, with an introduction by Sheila R Canby (£60, Prestel)



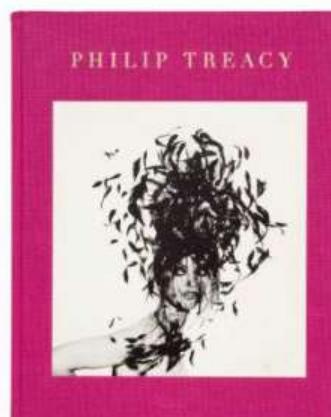
**THE RISE OF DAVID BOWIE, 1972-1973**  
by Mick Rock (£450, Taschen)



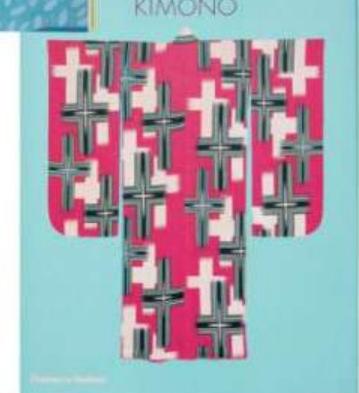
**HARPER'S BAZAAR: MODELS**  
by Derek Blasberg, with an introduction by Glenda Bailey and a foreword by Karl Lagerfeld (£40, Abrams Books)



**FASHION AND THE ART OF POCHOIR: THE GOLDEN AGE OF ILLUSTRATION IN PARIS**  
by April Calahan and Cassidy Zachary (£50, Thames & Hudson)



**PHILIP TREACY**



**KIMONO: THE ART AND EVOLUTION OF JAPANESE FASHION**  
edited by Anna Jackson (£50, Thames & Hudson)

**PHILIP TREACY: HAT DESIGNER**  
by Philip Treacy, with Marion Hume (£75, Rizzoli) □

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## The future revealed: your essential guide to DECEMBER *By PETER WATSON*

### SAGITTARIUS

23 November – 21 December

Money or new undertakings will become a talking point, and you must resist the temptation to overreact when one person feels entitled to question your spending habits. Be polite – but take a look at your accounts to make sure you aren't heading for trouble.

**MOTTO OF THE MONTH** *Anyone who gossips to you will gossip about you.*

### CAPRICORN

22 December – 20 January

Someone's secretive ways may be irritating, but it's best not to show frustration. During the New Moon on 11 December, your sixth sense will tell you what you need to know regarding this relationship. Your response to what's said should be respectful.

**MOTTO OF THE MONTH** *Those who hesitate are not only lost, but are miles from the next exit.*

### AQUARIUS

21 January – 19 February

Having felt out of favour with somebody influential, seize an opportunity to show off. You're being given a chance to excel within territory that few others know how to navigate. Just make sure that, as confidence is restored, you don't show signs of conceit.

**MOTTO OF THE MONTH** *Wait till nightfall before saying it has been a fine day.*

### PISCES

20 February – 20 March

It may take courage to approach certain individuals and suggest that you join forces. But you'll find that almost everyone agrees with you that you'd all benefit from pooling resources and pursuing a common goal. Just don't feel obliged to take on the role of leader, no matter how insistent others might be.

**MOTTO OF THE MONTH** *Trust, provided there's proof.*

### ARIES

21 March – 20 April

Once Venus enters Scorpio on 5 December, you'll have a window in which to focus on a property or partnership development that you can't afford to underestimate. Set a deadline of the 30th, when Venus moves on, and you could achieve something remarkable.

**MOTTO OF THE MONTH** *Friendship isn't one big thing, it's a million little things.*

### TAURUS

21 April – 21 May

Those who seem obsessed with journeys or meetings that are likely to involve you might make a nuisance of themselves. Your challenge is to let them see you're setting your own agenda and pursuing one goal that's becoming a priority for you. Find a way to get out of situations you find restricting without causing offence.

**MOTTO OF THE MONTH** *Failing to plan is planning to fail.*

### GEMINI

22 May – 21 June

Ignore negative comments about commitments that demand a lot of you. Keep reminding yourself of their value, and perhaps point out to the most outspoken of your critics that you're certainly not being taken for granted; instead, you are handsomely repaid for everything you do, in a currency few others understand.

**MOTTO OF THE MONTH** *You must deserve before you desire.*

### CANCER

22 June – 23 July

Although you'll feel duty-bound to observe the risks attached to a project, you mustn't feel you're fighting a losing battle. With the Sun squaring up to Jupiter, don't allow others to exaggerate the downside of involving yourself – optimism is your greatest ally.

**MOTTO OF THE MONTH** *Don't let yesterday devour too much of today.*

### LEO

24 July – 23 August

The early part of the month might be action-packed, but from mid-December, dedicate yourself to areas that have been left to take care of themselves. Don't be afraid to remind others that they, too, should be contributing to a worthy cause.

**MOTTO OF THE MONTH** *Ride the wave of change rather than be swamped by it.*

### VIRGO

24 August – 23 September

While giving most of your attention to people craving your support, you've neglected some aspects of your home life. Promise yourself that you'll make amends as soon as you can, and don't feel guilty if you prioritise the needs of those you love most.

**MOTTO OF THE MONTH** *Always remember you're unique – just like everybody else.*

### LIBRA

24 September – 23 October

Don't panic if a partnership needs attention. With a Sun-Uranus link on your side, you can improve matters with a few tweaks, rather than deconstructing the relationship. You may tap into an ability to add a touch of magic to anything that's become lacklustre.

**MOTTO OF THE MONTH** *Give without remembering; take without forgetting.*

### SCORPIO

24 October – 22 November

Others may say you're wasting money, but you'll feel strongly about an idea that could benefit you and others. Your techniques may be unconventional, but that doesn't mean they'll fail. As long as you know what's expected, be free to go with what feels right.

**MOTTO OF THE MONTH** *Even those with good eyes sometimes see nothing.*

For weekly updates, visit [www.harpersbazaar.co.uk/horoscopes](http://www.harpersbazaar.co.uk/horoscopes).

The Marylebone Tech in Burgundy Python

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Bentley wears jacket,  
Gucci. Earrings (on ear  
and hat), Van Cleef  
& Arpels



PIRATES  
AND  
PRINCESSES  
IN THE MOST TREASURED PIECES  
OF THE CRUISE COLLECTIONS

*By Carine Roitfeld  
Photographs by Felix Cooper*

Briley Jones wears shirt,  
skirt, socks and earring,  
all Miu Miu. Hat, New  
York Vintage. Shoes,  
Gianvito Rossi.

Cierra Skye wears shirt,  
skirt, socks and earring,  
all Miu Miu. Shoes,  
Gianvito Rossi





Gabriella Wilde wears top,  
skirt and rings, all Louis Vuitton.  
Bracelets, Harry Winston.  
Hat, New York Vintage.  
Headpiece (on hat),  
Ellen Christine Couture



Briley wears shirt and trousers, both Céline.  
Brooch (on trousers), Van Cleef & Arpels.  
Hat, Ellen Christine Couture.  
Scarf, New York Vintage

Cierra wears top, trousers  
and belt, all Michael Kors  
Collection. Brooch (on  
hat), Van Cleef & Arpels. Hat,  
Vivienne Westwood Worlds  
End. Shoes, Miu Miu



Gabriella wears dress, Gucci.  
Earrings and ring, both Harry  
Winston. Hat, Jeff MacKay.  
Plume, the Feather Place





Bentley wears jacket, New York Vintage.  
Shirt, Vivienne Westwood Worlds End.  
Earrings and necklace, both Bulgari.  
Hat, Jeff MacKay. Bag, Céline.  
Plume, the Feather Place

Ally Ertel wears jumper,  
trousers and hat, all Giorgio Armani.  
Shirt, Vivienne Westwood Worlds  
End. Ring (worn as earring), Harry  
Winston. Scarf (on head),  
New York Vintage. Scarves  
(around legs), Chan Luu.  
Plume, the Feather Place





Cierra wears coat, romper, skirt,  
skirt (on head) and stole, all Dior.  
Bracelets, Harry Winston



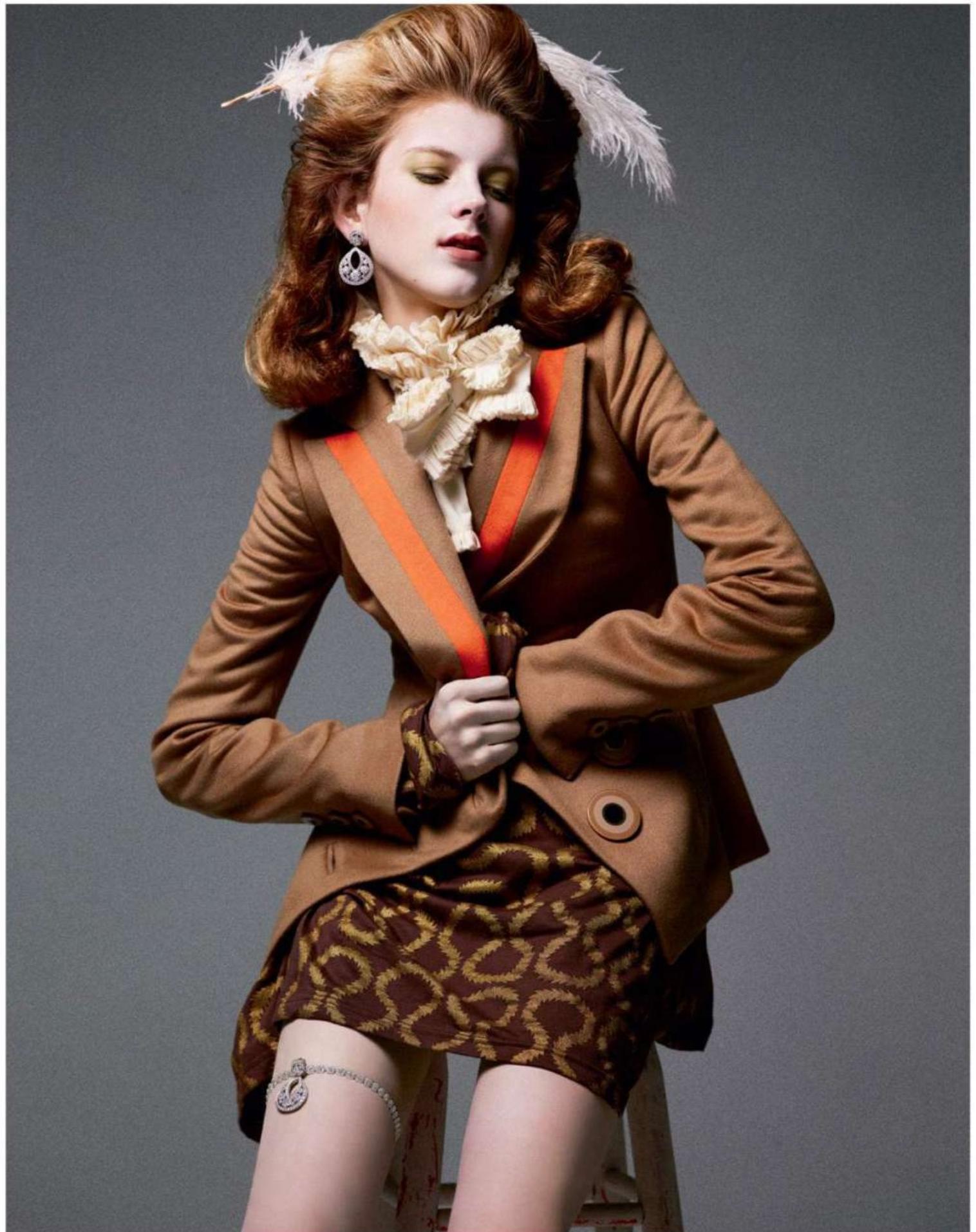
Briley wears top, jeans, shoes,  
brooch (worn at neck) and bracelet,  
all Chanel. Jacket, New York Vintage



Bentley wears coat, top and earrings, all Balenciaga. Shirt (on head), Nili Lotan. Necklaces (on neck and hat), both Van Cleef & Arpels. Hat, Vivienne Westwood

Gabriella wears jacket, top, skirt  
and shoes, all Givenchy by Riccardo  
Tisci. Givenchy belt, New York  
Vintage. Ring, Harry Winston.  
Plumes, the Feather Place





Ally wears jacket, Salvatore Ferragamo.  
Shirt, Vivienne Westwood Worlds End.  
Collar, New York Vintage. Earrings  
(on ear and leg), Van Cleef & Arpels.  
Necklace (around leg), De Beers.  
Plume, the Feather Place

Gabriella wears dress, blouse  
and shoes, all Marc Jacobs.  
Jacket, New York Vintage





Bentley wears dresses, Jacquemus. Necklace (top) and rings, all De Beers. Necklaces (middle), both Tiffany & Co. Necklace (bottom), Van Cleef & Arpels. Hat, Jeff MacKay. Plume, the Feather Place



Ally wears dress, top,  
skirt (worn as cape), earring  
and boots, all JW Anderson.  
Rings, all Chrome Hearts.  
Hat, Jeff MacKay



Gabriella wears jacket, shirt and skirt, all Prada. Corset, Cadolle. Necklace, Harry Winston. Hat, Vivienne Westwood Worlds End. Plume, the Feather Place

Sittings editors: Ben Perreira and Constance Féral. Hair by Marki Shkreli for John Barrett Elementage. Make-up by Asami Taguchi for Nars Cosmetics. Manicures by Mar y Soul for the System by Formula X for Sephora. Casting and production by Evelien Joos. On-set production by Dante Frongillo. Art direction by Jim Kaemmerling. Design by Jeremy Kaye. Special thanks to New York Vintage

*Creative direction by Stephen Gan*

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their intelligence, ambition and beauty. Welcome to our  
dazzling Women of the Year portfolio



Lily James wears  
crystal-embroidered  
lace top, £3,740; lace skirt,  
£3,035, both Chloé. Calf-skin  
boots, £795, Rupert Sanderson.  
Swarovski crystal and metal  
tiara, about £830, Jennifer Behr

women  
of the year



# LILY JAMES

She charmed us in *Cinderella* and  
delighted us in *Downton Abbey*, and she's set to inspire  
us next year on the big screen,  
the small screen and the stage. No wonder  
the 26-year-old is our Breakthrough star

BY AVRIL MAIR

PHOTOGRAPHS BY THOMAS SCHENK

STYLED BY MIRANDA ALMOND

Embroidered silk and  
organza gown, £7,570,  
Gucci Nappa boots  
(just seen), £895,  
Christian Louboutin



Where is Lily James? When I arrive at the north-London pub in which we've arranged to meet – an unassuming place on an unremarkable residential street – there's no sign of the 26-year-old starlet. A quick glance inside offers up a middle-aged couple who look as though they are having an illicit affair and an older woman clutching piles of carrier bags who might be mad. Outside, a petite brunette in ballet flats and heavy black-framed reading glasses is hovering uncertainly by the door. This, it turns out, after a comedic double take, is our cover star: entirely make-up free, possibly a teeny bit hungover, with a well-thumbed book on Nazi Germany poking out of her capacious handbag. 'I very rarely get recognised,' she says, apologetically. 'It's really nice.'

Lily Chloe Ninette Thomson, better known as Lady Rose MacClare in *Downton Abbey* or, simply, Cinderella, is nothing if not surprising. Though her gloriously exaggerated features seem designed with the multiplex screen in mind, in real life she's like your best friend's little sister, goofy and a bit geeky. Assuming a look of polite and serious concentration as soon as we sit down, she is slight and lovely even in the pub's gloom, but not especially glamorous by Hollywood standards. Nor does she have the studied cool beloved of so many young actresses. Instead, she's endearingly ordinary, not yet blasé enough to pretend that this sort of thing doesn't matter much and prone to laughing at herself, a great, big, infectious, inelegant honk.

She's unlikely to stay this way for long. If 2015 had an outstanding star, it is Surrey-born Lily James. At the risk of labouring the fairy-tale analogy, it's as if someone threw stardust all over her. Beating both Margot Robbie and Alicia Vikander to the role of Cinderella in director Kenneth Branagh's live-action Disney blockbuster was just the beginning of it. 'I don't know how I managed to get that role,' she says, with an honesty that's appealing but also slightly disarming. 'The start of this year was really hard. Everyone was going, "Oh God, you know this is so exciting and your life has changed for ever, da da da," and I was just agreeing, "Yeah, yeah," sort of zombie-like. I felt exhausted and emotional. I was literally on a plane constantly,

never in the same time zone as anyone else, so tired, on sleeping pills.' She made it, somehow. Still to come are four films, a major BBC series and a role on the West End stage. She stands deliciously poised on the very brink of international fame. No wonder she wins our Breakthrough Award this year.

First, though, James has filmed her return to *Downton* for its sixth and final series, making an appearance close to Christmas – no longer the Crawley girls' naughty debutante cousin, but married and living in America. 'It was amazing going back after a break,' she says. 'You are just totally re-inspired by the wonder of it, that grand house against grey skies and all the friends you haven't seen in so long. I have such happy, positive memories and a sense of accomplishment about being on the show. I don't know if I'd be sitting here if it weren't for *Downton*. It would have all been very different.'

In many ways, though, James always seemed destined for stardom. She comes from a family of performers: her grandmother, Helen Horton, was the voice of Mother, the ship computer, in Ridley Scott's *Alien*, and her father was an actor and musician who indulged her aspirations. 'I always knew it was what I wanted to do, even before I knew what it actually meant,' she says. 'I'm the last person to leave the party; the first person to get everyone going.' (Though too professional to divulge much about her personal life, James says her secret talent is being able to 'down a bottle of Smirnoff Ice really fast – if I bend the straw, I can do it in one gulp', which does tell you quite a lot.) She started at her local stage school aged five and at nine went to board at the Arts Educational School (now Tring

Park School for the Performing Arts) in Hertfordshire, which also turned out Julie Andrews, Jane Seymour and Thandie Newton, as well as another *Downton* star, Jessica Brown Findlay. Afterwards, she was accepted at the Guildhall School of Music & Drama, like Michelle Dockery; her beloved father died of cancer in 2008 while she was in her first year – if there is any shade to her sunlight, it's this.

Following graduation, there were roles on stage, including Desdemona in a production of *Othello* at Sheffield's Crucible with Dominic West, and in late 2012 a much-acclaimed part as Nina in Chekhov's *The Seagull* at Southwark Theatre: 'Lily James is sure to

**I don't know  
how I got  
*Cinderella*.  
Everyone was  
going, "Your life  
has changed  
for ever"**





THIS PAGE: fil coupé gown, £3,220, Erdem. White gold and diamond ring, from a selection, Chanel Fine Jewellery. OPPOSITE: embroidered silk and cotton dress, £7,840, Valentino. Right hand: white gold and diamond ring, from a selection, Chanel Fine Jewellery. Left hand: platinum and diamond ring, from a selection, Cartier

become one of British acting's hottest properties,' noted *The Telegraph*. On television, she was Billie Piper's flatmate in *Secret Diary of a Call Girl* ('not one for the whole family,' she says) and there was the feel-good Brit film *Fast Girls*. After this came *Downton Abbey* – she joined shortly after the untimely death of Lady Sybil, for the final episode of series three – and that really was the start of it all. 'I'm a big worrier,' she says of her blossoming career. 'I'm quite hard on myself and I'm aware that I'm just learning. I'm never going to be one of those people who are fiercely confident and determined and ambitious. I am all those things but... I'm not. I am what I am, and I think if you start trying to pretend to be a certain way in order to be a movie star, you're probably going to be unsuccessful.'

In November, James appears on the big screen in *Burnt*, a comedy about a chef, played by Bradley Cooper, also starring Sienna Miller. 'I'm in like two scenes, so it's very quick,' she says. 'Good company, though!' After that, in January 2016, comes the BBC's epic six-part production of *War and Peace*, in which she plays the heroine Natasha Rostova. 'It was a joy and a challenge, and reading the book just blew my mind,' James says. 'I was filming *Downton* at the time: the sound guys used to laugh at me because we'd be sat round the dining-room table and just before they'd say, "Rolling!" there would be a huge boom as I dropped this brick of a novel under my chair.'

Next up is *Pride and Prejudice and Zombies*, a film based on Seth Grahame-Smith's cult mash-up: the Jane Austen classic with added undead. James plays Elizabeth Bennet, Regency beauty and zombie-killing badass, a role originally optioned by Natalie Portman. 'Being the action hero was so much fun,' she says. 'I used to love to dance, and I do feel happiest when I'm physical and fit, though the problem is that I'm not very proactive about it, so I really enjoyed training to look like I could kick the shit out of someone. I was good at all the stunts and routines, which I found surprising. But anything that gets you out of your head, forces you to forget about the words and stops

you feeling self-conscious about acting, is helpful.' Also in the film is James' boyfriend of the last year, the former *Doctor Who* star Matt Smith. 'I think I won't talk about our relationship,' she says, slightly awkwardly. Then, with a smile: 'But, um, it is nice to be with someone who understands.'

Her other two films – both still works in progress – are *The Kaiser's Last Kiss*, a drama set in Holland at the start of World War II (which is why she's reading voraciously about the Nazis), and Edgar Wright's contemporary New Orleans crime film, *Baby Driver*. 'I'm trying to steer away from period stuff for a bit,' she says. 'I want to do something that's not iconic!' Her final role for 2016 is just that, however: Kenneth Branagh is putting on a five-play season at

London's Garrick Theatre and has cast James as the heroine in *Romeo and Juliet*, alongside Richard Madden (aka Robb Stark in *Game of Thrones*), who played her prince in *Cinderella*. 'We all know the story, we've all seen Claire Danes and Leonardo DiCaprio... thank God I've got Ken!' she exclaims. 'But Shakespeare is such fun to do, so even if the audience hates it, I'll be having a good time!'

Sometimes Lily James sounds a little grown up for her years – she doesn't like to disappoint expectations, watches what she says, tries hard to be polite and respectful and worthy of all the hope invested in her. At other times, she seems like a nice girl with a whole lot of talent who has worked hard yet still can't quite believe her luck. 'There

is a lot of pressure in these roles and I feel quite a weight of responsibility,' she says. 'I've been fortunate to play such inspiring women and I just don't ever want to let them down.'

*'Downton Abbey'* will conclude on Christmas Day on ITV 1. *'Burnt'* is in cinemas from 6 November. The BBC's *'War and Peace'* airs in January.

I have happy memories of *Downton*. I don't know if I'd be sitting here if it weren't for that show'

Silk chiffon gown, to order, Ralph & Russo.  
Platinum and diamond  
earrings, from a  
selection, Tiffany & Co.  
White and pink gold,  
sapphire and diamond  
ring, from a selection,  
Chanel Fine Jewellery



THIS PAGE: silk organza, lace and organza dress, to order, Ralph & Russo. White gold and diamond head jewel; white gold and diamond ring, both from a selection, Chanel Fine Jewellery.  
OPPOSITE: embroidered linen dress, £9,460, Louis Vuitton. Nappa boots, £895, Christian Louboutin. White gold, sapphire, spinel and diamond earrings, from a selection, Chanel Fine Jewellery



See Stockists for details. Hair by Raphael Salley at Streeters, using Schwarzkopf Essence Ultime, developed with Claudia Schiffer. Make-up by Mary Greenwell at Premier Hair and Make-up, using Chanel Christmas Collection and Le Volume Ultra-Noir Mascara. Manicure by Sabrina Gayle at LMC Worldwide, using Dior Diorific Vernis and Dior Capture Totale Nurturing Hand Repair Cream. Props stylist: Elena Horn. Flowers by Victoria at Foxgloves & Glory ([wwwfoxglovesandglory.com](http://wwwfoxglovesandglory.com)). On-set production co-ordinator: Amy Guthrie Production. Stylist's assistant: Tilly Wheating





Kate Winslet wears  
wool and polyester  
trench-coat, from a  
selection, Max Mara.  
Silk body, £341,  
La Perla

# KATE WINSLET

British Icon

With her combination of beauty, talent and emotion, this supremely gifted actress has been at the forefront of her profession for two decades – and shows no sign of stopping

BY JUSTINE PICARDIE

PORTRAIT BY ALEXI LUBOMIRSKI

AS AN ACTRESS FAMED FOR HER SKILL at portraying an extraordinary range of characters – from the young romantic heroine of *Titanic* to her Oscar-winning performance as a former Nazi guard in *The Reader* – Kate Winslet is also remarkably consistent at being entirely her own woman. In the early years of her fame, she tended to be depicted as ‘Our Kate’, the down-to-Earth girl from Reading, who remained so unspoilt by her success in Hollywood that she celebrated her first wedding with sausages and mash at the local pub. Since then, she’s undergone far more intense scrutiny, appearing on countless red carpets and magazine covers in the course of a career that has seen her acclaimed as the finest actress of her generation.

But at 40, she still remains refreshingly herself; by which I mean, a uniquely beautiful film star, who has not succumbed to silicon implants or the surgeon’s knife. Nor has she avoided roles that require her to look dowdy or downright unglamorous. Hence her latest performance opposite Michael Fassbender in *Steve Jobs*, in which she plays Joanna Hoffman, Jobs’ right-hand woman (both Fassbender and Winslet have already been tipped for Oscar nominations). That Winslet is almost unrecognisable under a drab wig and make-up suggests that this is a woman who is sufficiently confident to eschew the conventional trappings of elegance, in pursuit of what truly matters to her – excelling at acting, thereby inhabiting the truth of a role.

As such, she is a true British icon: lacking in vanity, while dedicated to her craft. I first met her more than a decade ago, at a friend’s kitchen table in north London – since then, I’ve interviewed her half a dozen times – and whatever the circumstances might have been at those moments when our paths crossed, she has always been entirely forthright and expressive. Not for her the polite blandishments of the conventional celebrity shoot; she swears like a sailor and laughs like a drain.

More importantly, her magnificent performances have united audiences the world over: we gasp and laugh or weep together, in the darkness of a cinema, watching Kate Winslet light up the screen...

*‘Steve Jobs’ is in cinemas from 13 November, and ‘The Dressmaker’ from 20 November.*



Sienna Miller wears  
sequined silk georgette  
dress, £11,705, Saint  
Laurent by Hedi Slimane.  
Right hand, from left:  
gold, moonstone, pink  
topaz and tsavorite ring,  
£2,600; gold, diamond  
and pink topaz ring,  
£1,470, both Sabine G.  
Left hand: sterling silver  
and Swarovski pearl ring,  
£86, Joomi Lim

w o m e n  
o f t h e y e a r

# SIENNA MILLER

British Actress

Compelling performances in notable films have given  
the star's career a new lease of life

BY SASHA SLATER  
PORTRAITS BY THOMAS SCHENK  
STYLED BY MIRANDA ALMOND

SIENNA MILLER HAS ENJOYED an extraordinary renaissance over the past couple of years. Strong roles in acclaimed films, sparkling performances on stage and a new family of her own have all contributed to this rebirth. 'I think I used to let life happen to me, as opposed to navigating my way through it consciously,' she explains over an Americano in the deserted, but nonetheless cosy, library bar of Notting Hill's Electric House. 'Now I glimpse what I want to be and how I want to live and I'm in control. I'm not a leaf in the wind, which is how I was.'

She's fresh from the nursery run in an Isabel Marant cream jumper, faded jeans and delectable new-season Gucci slippers. For these days, she's no boho mermaid, her blonde tresses cascading down over a floor-length floaty dress as she flees a nightclub pursued by some baying mob of paparazzi. Instead, a neat headscarf ties back her short reddish bob above a face alive with wit, which I expected, and steely purpose, which was a surprise.

Although Miller is a quintessential Londoner, and our British Actress of the Year, it is in a clutch of excellent US movies by highly regarded directors, among them Clint Eastwood, that she's recently made her mark. This is no accident – she reveals she had a hit list of film-makers she'd always loved and was determined to impress. 'I only want to work for amazing, capable directors,' she tells me. 'Otherwise the time away from my daughter [Marlowe, three, with the actor Tom Sturridge] is not worth it. I don't think I'm going to gamble as much as I used to, or pick a role just because it's a great role. If the film is in the wrong hands it won't be right.'

She's breathtakingly convincing as all-American women, whether a New Orleans prostitute in *Mississippi Grind*, an indie film

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by Anna Boden and Ryan Fleck, or an army wife in *American Sniper* opposite Bradley Cooper. Her accent is impeccable – she has a great ear for dialects – but more than that, her portrayals are believable, complicated, nuanced, real. ‘I feel focused and willing to play people who have more of a character,’ she says thoughtfully. ‘And I think that when you get a little bit older the parts become more interesting. You’re not just the tits and arse. People say, “She’s hit 30 and she’s had a child... maybe she can play a serious person.” I fought against people’s perceptions for a while. Maybe it took growing up a bit, cutting my hair off... people started to see me in other ways. It has been liberating.’ She describes the character of a Prohibition-era Boston barmaid she is to play in Ben Affleck’s *Live By Night* as ‘everything I love: interesting, complex and tortured. She’s sassy and confident but damaged underneath, and breaking’.

Miller herself is the opposite of this. What she seeks, which comes through strongly as we talk, is dominion over her own choices, her career, her life. This is partly why she prefers theatre to film. ‘It’s the most fulfilling thing,’ she explains. ‘You’re not surrendering any control to anyone, and that’s a real drug. Film becomes boring after you’ve had that.’ She plans to do another play either off Broadway or in London next year, but only on her own terms. Protesting about the sexism rife in her industry, as in so many others, she says she turned down a great role ‘because I was offered less than half of what my male counterpart was getting. It was a two-hander, we’d be on stage for the same amount of time doing the same job, and they said I would not be paid within a

‘Maybe it  
took growing  
up a bit, cutting  
my hair off...  
people started  
to see me in  
other ways. It has  
been liberating’

hundred miles of what he was going to have.’ Luckily, she’s in a combative mood. ‘I do believe there’s solidarity between women in my profession,’ she says. ‘And we have to start turning things down. We should collectively blacklist projects where men are paid more than women. We’ve got to be in control and it’s a constant battle. Often, we’re exploited, our sexuality is relied on to promote a film, and I think that probably comes with much more of a cost than we allow ourselves to believe. And I’ve had it with all of that. Being dignified is better for your soul.’

She can still, of course, perform for the cameras as she did on the front row of the S/S 16 Burberry show, larking away with three of her close girlfriends, Kate Moss, Cara Delevingne and Suki Waterhouse. But these days her own style

is ‘more minimal and structured, less overtly sexual. I’m drawn to Céline: things that women think are great but are really unsexy to men’.

Her conflict with the tabloids over phone hacking (for which she won damages) and her decisive appearance at the Leveson Inquiry, during which she described in detail the terrors of being chased and spat at by photographers hoping for a dramatic reaction from her, were draining at the time. ‘I don’t look back on Leveson as a triumphant moment. It was a difficult thing to experience because everything I’d worked hard to fight and forget was rehashed, which was depressing.’ She recognises, though, ‘that the media has shifted in this country and I do feel part of that. And that is something I am proud of’.

Miller has emerged from the tempests of her twenties, strong, confident, impressive and a fighter. The battle for equality in the acting profession is in good hands.

*Sienna Miller’s new film ‘Burnt’ is released on 6 November.*

Embroidered tulle gown, to order, Alexander McQueen. Suede heels, £725, Tabitha Simmons. Earrings, from left: gold and diamond, £7,500, Noor Fares. Rose gold and gemstone, £1,625, Ileana Makri





women  
of the year

# NICOLE KIDMAN

in conversation with

# CHIWETEL EJIOFOR

The winner of our Theatre Icon Award discusses stage fright, adrenalin and the magic of storytelling with her co-star in the upcoming thriller *Secret in Their Eyes*

PORTRAITS BY WILL DAVIDSON  
& PHILIP SINDEN

WHEN NICOLE KIDMAN met Chiwetel Ejiofor for the first time at the Academy Awards in 2014, she was the fan beckoning to the star, who had been nominated for his performance in *12 Years a Slave*. ‘You were besieged by mobs of people, and I was on the periphery waving,’ she said to him, when they recently caught up again on the phone for *Bazaar*. ‘You were the man of the moment.’

Ejiofor’s recent successes have included roles in Carol Ann Duffy’s adaptation of *Everyman* at the National Theatre and Ridley Scott’s *The Martian*, while Kidman’s extraordinary career has spanned several decades, with accolades including an Oscar, a Bafta and three Golden Globes. She is currently making a stunning return to the London stage in *Photograph 51*, playing the scientist Rosalind Franklin. This year, Kidman and Ejiofor were finally brought together as co-stars in the upcoming thriller *Secret in Their Eyes*.

**NICOLE KIDMAN** Where are you?

**CHIWETEL EJIOFOR** I’m in London. I just got back yesterday from the film festival in Toronto.

**NK** Your film [*The Martian*] was so well received.

**CE** It went well. And I hear you had a great night last night [the opening of *Photograph 51*].

**NK** I have no idea how you do it. You do theatre regularly. I saw your performance in *Everyman* the other night, it was inspiring.

**CE** Oh, bless you, thank you.

**NK** And I remembered the time we were sitting in the make-up trailer, when we were filming *Secret*, discussing the plays. You were

like: ‘Yeah, I’m doing a play,’ and I was like: ‘Oh, I think I’m going to do one too.’ But *Photograph 51* is a marathon – it’s running for 11 weeks at 90 minutes... except we took six minutes off it last night. And that was because we were all so jacked up on adrenalin.

**CE** Hyper. Blowing through it.

**NK** Michael [Grandage, the director of *Photograph 51*] told me about your most extraordinary performance with him in *Othello*. Your

ears should have been burning because he adores you. You did say that I was going to love working with him.

**CE** I think he’s terrific – what a great director. Skilled. Subtle. And with Christopher Oram, his designer, they are just such a great, complex...

**NK** ...combination. Which do you prefer, stage or film? I keep getting asked. Actually, I do have an answer for it.

**CE** What do you answer?

**NK** I prefer stage right now. It’s the immediacy.

**CE** And you haven’t been on stage in a while is that right? Since London [*The Blue Room* at the Donmar Warehouse, directed by Sam Mendes].

**NK** 17 years.

**CE** Oh my days. How was that preview, how did you feel?

**NK** Oh, horrific. Terrifying. I don’t think I could go through it again. The adrenalin is just unbearable. I don’t know how athletes run races in the Olympics. I think that fear factor has got worse as I’ve gotten older.

**CE** But what is it? Is it purely adrenalin? Is it excitement?

NK There wasn't a lot of excitement at that point – I had a strong case of stage fright. Now there's a lot of exhilaration. But I just pushed myself on, which is what I tend to do in life anyway. Like there's no way out. Do you still get pretty fierce adrenalin and fear pumping through you?

CE Yes, but it's mixed with excitement as well.

NK But that's because you know you can do it.

CE I can almost do a slight mind trick and think: 'Am I feeling fear? Or am I feeling excitement?' But you always ask the same question: 'Why am I doing this again?'

NK Exactly! But keep doing it please. As Michael says, you're one of the greats. Let me know when you're in and we can go get a meal after. The whole company goes out afterwards. That's what I love about plays. You form these really strong friendships.

CE The bonding has a very different kind of intensity from film.

NK You're all together every night. You live and die together. So, how was Toronto and the screening of *The Martian*?

CE Ridley has just made, I think, a really great movie, and Matt Damon is fantastic at the centre of it. Toronto is a lovely festival, but we screened it in that huge auditorium that seats 2,000. When the audience gets going with such an epic, it's like a wave. You think the roof is going to come off.

NK You're on a roll. And what is the next thing?

CE Well, I'm about to start shooting a Marvel film, *Doctor Strange*.

NK Oh, that's right. Have you trained yourself up? Didn't you have a trainer and diet?

CE The truth is I can't talk too much about that, actually.

NK That's right. There's that deal with secrecy, which we will honour.

CE I love watching movies that I don't know much about. If I could, I wouldn't watch a trailer or read a review so I could go into everything fresh. There should always be something mysterious, and hopefully a little magical, about the nature of storytelling. If you're

always looking at deconstructing the inner workings of a film before it is released, I think it spoils something of it. But, you know, my favourite film is still *Bicycle Thieves* by Vittorio De Sica. I came to it quite late – it must have been 10 years ago. I didn't know anything about it, but it was just on at the Curzon, so I decided to wander in, and had this kind of magical experience. Of course, I'd heard of it and that it was a classic, but I'd never really investigated. And I guess, in a way, I've always wanted to try to make a film where

somebody can have that magical experience, but it would require them knowing absolutely nothing about it.

NK What about American films? Remember how Billy Ray [the writer-director of *Secret in Their Eyes*] would teach us the merits of *Kramer vs Kramer* and *All the President's Men*?

CE Billy Ray absolutely loved the 1970s – no doubt the golden age of cinema, but there's something about the 1980s. So while he'd pick *Kramer vs Kramer* as his great film, I'd pick *Back to the Future*. I can appreciate films like *Raging Bull* and *The Godfather* but...

NK *Back to the Future* is an amazing film.

CE And the *Indiana Jones* trilogy. They set the tone for the higher-end blockbuster...

NK Chiwetel, you won't remember, but I first met you at the Academy Awards last year.

CE I enjoyed the Oscars much more when I was presenting than when I was nominated, because it's not as stressful. You can enjoy the spectacle of it.

NK And there's a good party afterwards. They really go down in history.

CE Even my mother was partying until 6.30 in the morning. I do have a lasting image of seeing her having an in-depth chat with John Travolta across the room and I was thinking: 'I wonder what they're talking about?'

NK That is the best thing: to bring relatives who are not in the business and who can look around and say: 'Oh my gosh, this is all a fairyland.'

*'Secret in Their Eyes'* is released on 4 March.

Wool jacket, £1,295;  
corduroy and cotton  
trousers, £175, both  
Gieves & Hawkes.  
Merino wool polo shirt,  
£175, Hardy Amies.  
Leather shoes, £185,  
Russell & Bromley



w o m e n  
o f t h e y e a r

# MICHELLE DOCKERY

Television Icon

As *Downton Abbey* draws to a close, the actress is revelling in the global recognition earned for her skilful portrayal of Lady Mary

BY AVRIL MAIR  
PORTRAIT BY DAVID SLIJPER

A COUPLE OF MONTHS AGO, Michelle Dockery left home. Her family gathered on the drive and cried as she turned away from the grand sweep of Highclere Castle, driving off into the future, leaving behind this celebrated house for ever. The 33-year-old is, of course, Lady Mary: eldest daughter of the aristocratic Crawleys who inhabit Downton Abbey and consequently one of our best-known British actresses, a prime-time star in more than 100 countries. The costume drama's sixth series is currently showing on ITV, and though there's a Christmas special and still talk of a film spin-off ('I don't know, I really don't!'), it's for the last time. 'I'll miss playing the character, because I loved her even though I sometimes hated her,' she says. 'It hasn't quite sunk in. It has been such a huge journey and it will be strange to let it go.' We won't know what will happen to Lady Mary until 25 December. But Dockery? Her happy ending is assured.

We have watched her, raven-haired and ivory-skinned, imperious and cold as marble, with all the untouchable beauty of a Cecil Beaton model. Her composure is remarkable; her cool reserve marking her out even in a cast that includes Dame Maggie Smith. In real life, however, she retains an Essex twang, and that allure of privilege is nowhere to be seen. What she is, you realise, is a brilliant actress; capable of assuming Lady Mary's froideur with little more than a slight set of the chin. Her impeccable poise is just a careful construct.

Still, her next project is set to stretch her talents further: Dockery has signed up to play Madame de Tourvel in *Les Liaisons Dangereuses* at London's Donmar Warehouse. 'The fact that it's period is just a coincidence. I've always had in mind that I would finish the show and go on to a play because I want to go back to where I started. It's so different from what I've been doing for the past six years.' Opening on 11 December, rehearsals are already underway while Dockery juggles filming a US TV pilot and a British film. 'I've been so fortunate in having been part of something so special, so early in my career,' she reflects. 'It's so rare that something takes off like *Downton* did. It kind of feels like the world is my oyster at the moment.'

SEE STOCKISTS FOR DETAILS. PORTRAIT SHOT FOR THE OCTOBER 2015 EDITION OF HARPER'S BAZAAR. HAIR BY SEB BASCLE AT ARTIST PARIS. MAKE-UP BY LISA ELDIDGE AT PREMIER HAIR AND MAKE-UP. MANICURE BY SABRINA GAYLE AT LMC WORLDWIDE. SET DESIGN BY JAMES HATT AND MANAGEMENT. STYLIST ASSISTANT: EMMA SHAW

Michelle Dockery wears embroidered silk and lace dress, £12,650, Valentino. Right hand: gold, diamond and tsavorite ring, £1,471, Sabine G at Matchesfashion.com. Left hand: gold and diamond bracelet, £6,400, De Beers. Gold, diamond, amethyst and garnet ring (just seen), from a selection, Dior Joaillerie





The Chloé creative director Clare Waight Keller in her Paris studio wearing clothes from her S/S 16 collection

# CLARE WAIGHT KELLER

Designer

Fashioning a look that's  
dreamily romantic  
yet modern, the Chloé  
creative director  
is always ahead  
of the curve

BY CAROLINE ROUX

INFASHIONTERMS, Clare Waight Keller has always been in the right place at the right time: New York in the 1990s with Calvin Klein and Ralph Lauren; London with Tom Ford in the early 2000s; creating knits with the artist Liam Gillick and films with Tilda Swinton and Ryan McGinley for Pringle of Scotland at the turn of this decade. And now she's in Paris – where else? – four and a half years into her tenure as the creative director of Chloé, where she has made the label the go-to house for a look that is feminine and romantic, yet sharply fashionable at the same time. It is her cleverly paced development of the brand, and her fine balance of the intellectual and the emotional, that makes her our Designer of the Year.

'I knew what I wanted to do from the moment I arrived at Chloé,' says Waight Keller, herself an exponent of the minimal make-up and loose hair look that the house is all about. 'At first I went for some strong reference points – the tailored shoulder on the coat; a new boyish trouser shape for each season. And now it's all crystallised: the 1970s denim, the carefree spirit, the beautiful workmanship, the lace. It was about harnessing and translating an attitude, and capturing the moment in the 1970s when Chloé became a major name. Other brands have product icons, we have a period. For me there'll always be this air of the 1970s hanging around, infused into the collection.'

Over previous seasons, Waight Keller has refined the accessories on offer too, following the successful Faye and Baylee bags with the covetable Drew – an updated saddle bag launched last year that immediately appeared on fashionable shoulders everywhere. But for summer 2016, it's all about footwear. 'As a ready-to-wear label, we're always thinking about the collection, but building the business is about having a strong accessories strand,' she says. 'We've really worked on the shoes, we went through months of development. I shouldn't be the one to say it, but they are fabulous – lower heels and

wedges, strong colours. It's part of the cool, slouchy attitude we're going for.'

Waight Keller lives with her family – her American architect husband Philip Keller; 13-year-old twins Amelia and Charlotte, who already share their mother's elegant composure; and three-year-old Harrison – near the Bois de Boulogne. 'Four

years in, I've really got into the rhythms of the city,' she says. 'You feel the shift in the seasons so acutely here. There are tourists all summer, and come October it's more local again. The produce in the market is so specific to the time of year.' Weekends are spent rummaging in flea markets – the apartment is an intricate jigsaw of unique pieces from vintage stores and markets far and wide, from Palm Springs to Brussels, as well as eBay – and playing tennis, 'though I failed to play this summer. My tennis teacher called me in the end; he thought something bad might have happened to me'.

Meanwhile, Paris seems to have claimed her as its own, particularly in Fashion Week terms. 'The Chloé show was on the Monday when I started,' she says, alluding to the hierarchy of the catwalk schedule. 'Then we moved to Sunday, and now we're on the Thursday. We show at Grand Palais, right next to Karl at Chanel. I'm up on the balcony, and Chanel is in the huge area with the dome. They have to erect a barrier so I can't see into his space.'

The flagship store on Rue Saint-Honoré, an elegant townhouse with limestone floors and two sweeping staircases that Waight Keller worked on with the interior designer Joseph Dirand, has proven to be the favourite spot for the Chloé faithful, as well as other shoppers new to the brand. For of course, the 1970s are in the air not just at Chloé right now; the decade is a major trend. 'But even in minimalist moments, Chloé holds its own,' she says. 'Because it's always about dressing a real woman.' Indeed, it was the founder of Chloé, Gaby Aghion, who is supposed to have coined the term pret-a-porter upon the label's launch in the 1950s. And Chloé has never been more ready to wear than right now.



# RUTH WILSON

## Outstanding Performance

Following their acclaimed appearance together in *The Affair*,  
**DOMINIC WEST**  
praises his co-star's  
fearless commitment  
to her character

THE FIRST TIME I MET RUTH was when we shot the pilot of *The Affair* two years ago. I'd already seen her in *A Streetcar Named Desire* at the Donmar Warehouse in 2009, for which she won the Olivier award, and I was rather amazed by that performance. So when I heard Ruth had been cast in *The Affair*, it certainly raised the stakes. That meant the show was going to have a bit of class; she has quality.

People often ask me: 'Why on Earth do you want to do this job where you have to have sex with a beautiful young girl on a beach in Long Island?' *The Affair* definitely appeared to be the dream job; that was probably the reason why I took it and probably why Ruth took it too. The pilot was shot in Montauk, Long Island in October 2013. There were lots of beach parties, going round bars and misdemeanours, so it was fun. But then we had a long rehearsal period before filming the series in May, which was necessary because the scripts weren't in the right place and we were initially pretty sceptical. Ruth is a theatre person so she was very good at rehearsing – quite rare among actors. She's no nonsense and responded to my teasing humour with good grace. We were thrown together – it really helped that we were both Brits – and were very much a team.

*The Affair* is a demanding show, in part because it's so sexually explicit. We do ask that the writers justify the sex scenes – not that they're not enjoyable, but they are obviously embarrassing to do. Ruth quite rightly decided that she wasn't going to show her breasts on screen. For some reason actresses are now just expected to show them, and I think that's a dangerous game. Our writers and producers are conscious that we're not prepared to do anything for the sake of it. But Ruth led the charge on that. She needed a lot of support and I was very happy to give her that. We still look out for each other.

Normally you discuss sex scenes at great length because you want to avoid them. The actual work happens when you're performing. That's when Ruth and I worked it out between ourselves and we'd swap responsibilities; she'd say: 'I'll go on top, then you go on top.' Although actually, I think I'm the feminist on this show, as I get far more of my flesh out than the women do. It's really annoying because I'm not half as attractive as they are.

Ruth has to perform very emotionally taxing scenes, whether her character Alison is self-harming, trying to commit suicide in the waves, or mourning at her child's grave. She is fearless. The writers create these episodes for her because they know she is going to deliver the goods. That's the dream for actors. There is a scene in season one when I'm screaming at her, when Noah finds out that Alison is a drug dealer. I was over-acting and being too histrionic, while

Ruth was completely still and absorbed. Suddenly I got a huge lesson in screen acting. She's incredibly good at doing nothing yet showing an awful lot behind the eyes, whereas I'm much more theatrical. That really hit me – especially when I saw it on the monitor. I thought: 'That's how you act. That's how you do it.'

Ruth's performance as Alison Bailey is just another in a stream of successes. Before this, she was brilliant in *Luther*. Her Broadway debut in *Constellations* was nominated for a Tony. When she was in *A Streetcar Named Desire*, she flew herself out to New Orleans and spent a month there soaking up the atmosphere and preparing for the part. She works hard at what she does, no matter how big or small the job. The results show that. She's extremely talented and knows what to do with her talent. And it's great to watch because you realise you're going to get an interesting and committed performance from her.

And then there's that no-nonsense attitude and her locker-room sense of humour. She degrades me at every opportunity. The other day, she said: 'Oh God – I hate this, this is torture' straight after a sex scene, which is a charming thing to say to someone you've just been making love to, but she does take it as much as she gives.

At the Golden Globe Awards this year, the show was nominated, Ruth was nominated and I was nominated. The show won, Ruth won and I didn't. It struck me that awards can be damaging to a cast, and possibly divisive. Ruth was very conscious of this, and tremendously good and kind to me. But I wasn't unhappy that she'd won – I was delighted. And if it hadn't been for her acceptance speech [in which she declared that West's bottom was a thing of great beauty], I would have been completely delighted.

*Series two of 'The Affair' is on Sky Atlantic now.*

w o m e n  
*of the year*

# LARA STONE

## Model

Thirteen magazine covers in the past 12 months alone, 22 ad campaigns and a return to the ranks of the highest-earning models: the 31-year-old is at the top of her game

BY CATRIONA GRAY  
PORTRAITS BY TOM CRAIG  
STYLED BY MIRANDA ALMOND

AS SHE POSES FOR THE CAMERA, with her striking features, mane of blonde hair and distinctive gap-toothed smile, Lara Stone is breathtaking. But what isn't recorded is the scene behind the photographer: Stone's two-and-a-half-year-old son Alfie has accompanied her to the shoot and is happily playing with the rails of clothes and shoes.

'He's got an obsession with red shoes,' she says. 'He always wants me to put on the red ones. It's really sweet.' The Dutch supermodel has settled down to family life, raising her son while still sustaining a prolific career. 'I started working again properly about nine months to a year after I gave birth. At the start, all I wanted to do was sit at home and stare at this little baby, and I'm really glad I took my time going back to work. It's such a precious time when they're so small. He's not in school yet, so I can take him with me to most of my jobs. He travels quite often and he really loves that. It's so fun seeing what I do through his eyes as well.' Stone pauses, then deadpans: 'You get more excited about aeroplanes.'

Having raised a toddler who's already a seasoned traveller – 'He adores flying: he always wants to go and see the pilot and captain' – Stone seems to have found a way to combine parenting with her nomadic profession. At nearly 32, she has spent half her life modelling, after being spotted aged 14 by an agent while on the Paris Metro with her family. However, it wasn't until years later that Stone's career took off, following a Givenchy show in 2006.

'It was one of the first shows I ever did for haute couture and I really didn't know what you were supposed to do at all. I remember just being super nervous, super excited and, afterwards, really happy

Lara Stone wears  
silk georgette dress,  
£4,540, Gucci



Jumper, vintage  
Louis Vuitton



that I didn't trip over.' Stone's size-five feet meant that she had difficulty walking in the sample shoes, which are usually a size seven. Her figure was distinctive enough to bring her to the attention of *Harper's Bazaar*'s global fashion director Carine Roitfeld (then the editor of French *Vogue*), who subsequently used Stone in a series of fashion shoots. Before long, she was one of the most sought-after models in the world, and 2015 has been an exceptional year for her.

Those pale eyebrows and trademark three-millimetre tooth gap have graced the covers of 13 magazines in 2015 alone (it's a weighty 95 in total), and she opened this year's Chanel Métiers d'Art Paris-Salzburg extravaganza and closed Prada's S/S 15 show. Her ad-campaign collateral is equally impressive: 22 different brands, including L'Oréal, Balenciaga and Stella McCartney, count on Stone's bombshell allure. In May, Inez and Vinoodh shot her alongside Tom Ford for the designer's latest fragrance, Noir, and 2015 marks her fifth anniversary as the exclusive face of Calvin Klein – an honour previously awarded to Christy Turlington and Kate Moss – and a return to *Forbes*' World's Highest-Paid Models list.

Her years of experience have also given her a unique insight into the rapid evolution of the fashion industry. 'With social media added into the mix, it has changed a lot – it's fun and exciting. Social media is a great way for models to be more in charge of how they are represented, not just as a silent figure. It's nice to be able to show your personality.'

This self-presentation is something that Stone seems rather good at. At the last count, she had 123,000 followers on Twitter and 348,000 on Instagram. 'I don't really Tweet that much any more,' she says. 'But I quite like Instagram, as it's all about the pictures. In a way, it's great, as everyone can

**'Social media is a great way for models to be more in charge of how they are represented, not just as a silent figure'**

see what's happening in fashion straightaway, but it does mean that people seem to get hungry really quickly for the next thing, instead of properly appreciating what's in front of them. I feel that it must be hard for designers to capture people's attention.'

Although Stone has spent years living in London and is, in fact, half-English, she still misses the Netherlands and can see herself living there again at some point. 'Every time I've gone there with my son – maybe once a month to see my mum and dad – I really like it because it's such a great place to raise kids. It's so safe, easygoing and laid-back. I quite like how people are raised there – pretty free and open, so I think, "Oh, I'd really like to live there again." And I've just spent a week in Colombia for a wedding

with 15 of my old friends from Holland. It was so nice to speak Dutch. I still feel like a proper Dutch girl and after being with them for a week, it really reminded me that nothing has changed. I felt more at home than I've felt in a really long time.'

For now, though, it seems as if Stone has far too much to keep her occupied to contemplate a move quite yet. 'Maybe one day,' she says. 'At the end of the day I think I'm OK. I've got a lovely son who's really beautiful. I feel blessed to be a mother and I still have my job... I can't complain at all.'

# MARY KATRANTZOU

Breakthrough Designer

Collections inspired by plankton, cosmology and chaos theory make the Greek designer an extraordinary fashion force

BY ALEXANDER FURY  
PORTRAIT BY HENRY BOURNE

I FIND IT REMARKABLY difficult to write about Mary Katrantzou. Which is difficult in itself, because I have to do so several times a year. Like when she wins awards (which she does, a lot) or when she shows her collections at London Fashion Week, which invariably knock the spots off her competitors. They're preoccupied either with trying to look cool, or frilly, silly cocktail stuff. Katrantzou is more interested in making dresses that explore the abject kenophobia (fear of empty space) of the Victorians, or the notion of Pangaea and Panthalassa (the super-ocean and mega-continent of early geologic times), or the idea of cosmology, and Rorschach blots, and creating order out of chaos.

Most designers don't require quite so many parentheses to dissect the inspirations behind their collections. But most designers aren't Mary Katrantzou.

I find it difficult to write about Katrantzou not because of the complexities of the collections, but because she's a friend. A good friend. We met backstage at her breakthrough Central Saint Martins graduation show in 2008, where she presented a dozen frocks printed with hyper-real jewellery motifs, which then leapt into three-dimensional reality. That was something her friend and mentor, the late professor Louise Wilson, told her to do. I always talked to Wilson at Katrantzou shows. I remember one – for her winter 2011 collection, devoted to *objets d'art* and embellished with patterns from Diana Vreeland's chintzes and Fabergé's eggs – where Wilson came up to me and simply barked: 'Well that was fucking great.' And it was.

It also marked how far Katrantzou had come from her graduation presentation, and her first ready-to-wear collection in 2009, for NewGen, the British Fashion Council's talent-spotting scheme: a clutch of 10 printed shift dresses, as flat as pancakes, but vibrating with *trompe l'oeil* metallic elements, a bit like a Jeff Koons puppy

meeting Jackie O. 'I told my parents that when I sell 30 dresses, that will be an extreme success,' she recalls. She sold far more, to 20 stockists, and launched a business that now has a turnover in the millions. This year, Katrantzou's star has only risen further. She's on track to open her first flagship on London's South Audley Street, and has over 300 stockists worldwide, in 56 countries, catering to women who go to her for something extraordinary.

Katrantzou is Greek, as her name suggests. Her mother is an interior designer, her father trained as a textile engineer (but now works in security) and the family had a sports label and store, Katrantzou Spor, in Athens. She studied in Rhode Island before joining Wilson's world-renowned MA course at Central Saint Martins. 'You are living and breathing fashion when you do the MA,' Katrantzou told me. 'It makes you question yourself.'

That's something Katrantzou is always doing. It's the root of the magic of her clothes: her unfettered, constantly renewing creativity. Katrantzou has developed and honed her aesthetic year by year: for 2015, she showed intricate laces engineered from fabric resembling plankton; then wallpaper flocking ruffled in PVC and studded with foam; and finally back in September that intricate, cosmic, embroidered spring/summer 2016 collection – a beautiful chaos. 'You work with print for four years, you don't feel you have anything else to say that's new within that language,' Katrantzou comments of her recent shift in aesthetic. 'You push it as much as you possibly can, and then you almost need a mental break from it to see what could be new again.'

That search for the new – that push away from the familiar, towards the unexpected – is increasingly rare in fashion. It's something that's always there in Katrantzou's work. It's why she's a fashion force to be reckoned with. It's why her clothes are fascinating. It's why her work matters.



Mary Katrantzou  
with a sleeveless  
jacket from her  
A/W 15 collection

'THERE'S NOTHING WOMEN CAN'T DO,' says Hannah Rothschild with conviction. It's a philosophy that has taken her from documentary film-making and novel-writing to high finance, culminating in her recent appointment as chair of trustees at the National Gallery.

But Rothschild hasn't always had such powerful self-belief. As a young woman growing up with an extraordinary inheritance – she is the eldest child of the banker and philanthropist Jacob Rothschild, who descends from the dynasty headed by Mayer Amschel Rothschild in the 1760s – she was, she says, 'constantly trying to measure up to bigger and better people'. She claims not to have excelled academically, and her initial career moves were, by her own admission, faltering. It took the success of her documentaries, the founding of her Artists on Film trust (a charity that unites two of her principal passions) and the acclaim she has received as an author for her to believe in her own talent. 'Now that I know who I am and what I'm good at, I'm able to enjoy the advantages I have instead of feeling overwhelmed by them,' she says.

This year has seen Rothschild become a household name in her own right. She had already established her credentials as a writer in 2012 with the publication of *The Baroness* – a memorable biography of her rebellious great-aunt, the jazz patron Nica Rothschild – but perhaps an even greater achievement was the release of her remarkable debut novel, *The Improbability of Love*, in May. With its unique narrative voice – that of a fictional painting by Jean-Antoine Watteau – and colourful characters, the book is at once a manifestation of Rothschild's devotion to the art world and her awareness of its contradictions. 'The industry is a strange mixture of ridiculously high prices and social networking with extreme beauty and scholarship,' she observes.

Yet Rothschild is at the heart of that industry, holding influential positions at two of the UK's most important cultural institutions: Tate, where she is a trustee, and the National Gallery, where she became the first-ever female chair in August. The organisations could hardly be more different: 'If Tate is all rock 'n' roll,' says Rothschild, 'the National is classical music.' How does she adapt to such contrasting environments? 'Having children has made me ambidextrous,' she responds. A consummate multi-tasker, Rothschild is as literate financially as she is gifted creatively (hence her role as a non-executive director of the Rothschild Investment Trust, which is run by her father). That financial nous will serve her well at the National Gallery, where fundraising is a major part of her brief. Fortunately, Rothschild will be seeking donations for a cause she truly believes in. 'We can learn some wonderful things from Old Masters,' she enthuses. 'I want to put them back at the heart of people's lives.'

It's a bold mission statement, but if recent history is anything to go by, Hannah Rothschild will accomplish this, and much else besides.



# HANNAH ROTHSCHILD

## Contribution to the Arts

The film-maker, author and philanthropist broke new ground this year as the first female chair of the National Gallery

BY FRANCES HEDGES  
PHOTOGRAPH BY JERMAINE FRANCIS





Hannah Rothschild  
in the Great Gallery at  
the Wallace Collection



# ELLIE GOULDING

M u s i c i a n

The singer-songwriter's latest album is set to launch her career into the stratosphere

BY JOHNNY DAVIS

ELLIE GOULDING SEEMS to have a special relationship with Christmas. It was her seasonal cover of Elton John's 'Your Song' for John Lewis that made her a star in 2010; she performed for President Obama at his National Christmas Tree Lighting Ceremony in 2011; and last year she helped take 'Do They Know It's Christmas?' back to number one as part of Band Aid 30. Not that all of this was exactly planned. 'Maybe I've just got a Christmas-y voice,' she says drily.

This year there's the small matter of the singer's much-anticipated new album, *Delirium*. Goulding describes it as both 'the next level in me' and 'a massive, ambitious pop record', which it is. She wrote it with Max Martin, the Swedish producer who has worked with Britney Spears, NSync and Katy Perry and is music's most successful hit-maker – his tally of US top 10 singles exceeds those of both Elvis and the Beatles.

'He can spend months and months on one song,' Goulding marvels. 'It shows that pop music is an actual craft, that it's really clever.' *Delirium* is off to a good start: the first single was the smouldering ballad 'Love Me Like You Do'. That came out in January as part of the soundtrack to *Fifty Shades Of Grey* – Goulding didn't read the book, and still hasn't seen the film. 'Love Me Like You Do' went to number one in 29 countries and has been viewed on YouTube 700 million times. *Seven hundred million*.

'I used to get less than 100,000,' Goulding says. 'I didn't realise it has been seen by that many people. I probably would have made more of an effort.'

Well, clearly some people liked it.

'Maybe because of my dance partner in it, Charlie,' she says. 'He's hot.' Despite these self-effacements, there's a steeliness to Goulding that belies her acoustic strumming and Herefordshire origins. She grew up on a council estate sharing a room with her two sisters and in relative poverty: she has spoken of worrying about having enough money for the electricity meter and her parents divorced when she

was five. Her break came when her first manager spotted her at a talent contest at the University of Kent, where she was studying drama, having written a 'long, heartfelt letter' begging for a place.

It's unlikely many people who followed her start in music – the low-key *Later... With Jools Holland* appearances, her penchant for extolling the benefits of fitness and running

in interviews – could have imagined her where she is today. She has sold 20 million records, collaborated with the global DJ superstars Calvin Harris and Skrillex (whom she dated) and now performs against pyrotechnics wearing Versace. 'I think I was underestimated,' she says. 'I can see why people might have been sceptical in the beginning. I don't think people expected me to last that long. But I'm still here!'

Indeed she is. When we speak, Goulding is en route to catch a plane to Australia, where she's due to kick off promotion for *Delirium* by performing on *The X Factor* and at half-time at an AFL game – in other words, two of the country's biggest TV slots. This year has also seen her support her friend Taylor Swift, both in concert and by appearing in her epic 'Bad Blood' video. Like Swift, Goulding has a tight relationship with her fans, fostered through Instagram (6.6 million followers) and events such as fan-only listening sessions. She used to take them out running with her, too – although she's recently had to knock that one on the head.

'People were bunking off school,' she says. 'Also, people were turning up who couldn't run. So there were health-and-safety issues.'

*Delirium* looks set to 'do a Taylor Swift' and complete Goulding's transformation from serious singer-songwriter to glittering global pop star. Next year will be all about touring. After that, she plans to settle down with her McBusted boyfriend Dougie Poynter. 'I'm going to sack it all off and get married and have a baby,' she says. 'I've been touring for a lot longer than people realise. So once I've toured this record, I can start seeing the world in a different way.' *Delirium* is released on 6 November.

IN THE REALM OF FASHION, Karen Elson is royalty. Spanning two decades, her high-wattage modelling career has seen the flame-haired, porcelain-skinned beauty catapulted from Oldham to the international catwalks of Fendi and Marc Jacobs, and fronting campaigns for Chanel, Saint Laurent and Louis Vuitton. In September, the Nashville resident was transformed into the perfect incarnation of an English rose for Boden's Icons range.

But beyond the lens, the model, now 36, is a tireless campaigner. A chance meeting on an Annie Leibovitz shoot for Marks & Spencer prompted her to become involved with Save the Children. 'I had the good fortune of getting to know Jasmine Whitbread [the charity's global CEO], who was also being photographed,' she says. 'I told her that if she wanted me to do anything, I would.' And so began a relationship 'outside of my privileged fashion bubble' that led to her role as ambassador last year. Since then, Elson has flown to Sierra Leone, Jordan and the Ivory Coast to learn about the hardships that children and mothers experience in the face of war, epidemics and poverty. With 88,500 Instagram followers, her reach is impressive. Among the expected snaps of front-row frolics with friends Alexa Chung, Tabitha Simmons and Erin O'Connor are images of mothers from West Africa who have benefited from healthcare facilitated by the charity. 'I wouldn't be able to lend my voice and reach people if it wasn't for fashion,' she says simply.

It's a cause close to her heart: she and her twin sister Kate were six weeks premature. They lived in incubators for a month, a blessing she doesn't take lightly. 'It's the lottery of where you're born. My children have a better shot at leading a healthy life, in a place where they won't fall gravely ill from preventable causes.' After her trip to the Ivory Coast this year, the reunion with her children Scarlett and Henry was emotional: 'I made them sleep in my bed for two nights. I just wanted to hold them that little bit tighter.'

Elson's trips are over for the year, but she has no plans to slow down. She is calling on world leaders at a UN summit in December to set a goal to end preventable child deaths, and will be back in London helping to plan Save the Children's next Secret Winter Gala (Cara Delevingne, One Direction, Samantha Cameron and Helena Bonham Carter attended last year's event). She also collaborated with her fellow style icon Charlotte Olympia Dellal to design a cashmere Christmas jumper for the Fashion Saves Lives Christmas campaign, which will be available at Matches Fashion ('Working with Charlotte was so much fun – I like her whimsy and her spirit,' she says). It's a marvellous marriage of both her worlds. 'I recognise the stupid things I stress about, like work. But then I tell myself, "Shut up Karen, there's nothing to complain about," and I'm thankful everything is in its rightful place.'

# KAREN ELSON

## Philanthropy

The British model travelled to Sierra Leone, Jordan and the Ivory Coast on a tireless mission in aid of Save the Children

BY HELENA LEE



# REFLECTED GLORY

Lustrous metallics and shimmering sequins add sparkle to party-season dressing

PHOTOGRAPHS BY ERIK MADIGAN HECK

STYLED BY LEITH CLARK

THIS PAGE: jersey dress, £2,975; Perspex brooches, £300 each, all Prada. Earrings (worn throughout), model's own. OPPOSITE: silk and polyamide jacket, £1,195, Bally









THIS PAGE: lace  
and crystal top, £3,520;  
wool skirt, £2,020,  
both Ermanno Scervino.  
OPPOSITE: sequined  
jersey mix dress,  
£2,860, Lanvin

THIS PAGE: sequined  
silk dress, £10,606,  
Louis Vuitton.  
OPPOSITE: silk mix  
dress, £2,125, Loewe









THIS PAGE: lace  
dress, £4,360, Chanel.  
OPPOSITE: cotton  
mix and leather dress,  
from a selection,  
Dolce & Gabbana

ERIK MADIGAN HECK



Lurex dress, £2,800,  
Dior. White gold ring,  
£770, Dior Joaillerie. Silk  
heels, £550, Prada







THIS PAGE: voile and Lurex shirt, £600; voile and Lurex skirt, £915, both Gucci. Leather heels, £550, Prada.  
OPPOSITE: sequined dress, £8,460, Saint Laurent by Hedi Slimane. See Stockists for details. Hair by Panos at CLM Hair & Make-up, using Bumble and Bumble. Make-up by Florrie White at D+V Management, using Clinique. Manicure by Sabrina Gayle at LMC Worldwide, using Chanel Christmas 2015 and Body Excellence Hand Cream. Stylist's assistants: Emma Shaw and Stephanie J Paulo. Set design: Gillian O'Brien at the Magnet Agency. Shot at Spring Studios. Model: Ali Michael at IMG London



# SUITE FRANÇAISE

The Anglophilic actress Clémence Poésy models show-stopping gowns in the glorious surroundings of Waddesdon Manor, the Rothschilds' 19th-century French château in Buckinghamshire

PHOTOGRAPHS BY KOTO BOLOFO

STYLED BY LEITH CLARK

Muslin dress, £5,460;  
viscose slip dress, £1,515,  
both Chanel. Hairband,  
stylist's own







THIS PAGE: embroidered lamb-skin dress, £5,475, Louis Vuitton. Gold and jet ring, £4,580, Pomellato. OPPOSITE: wool dress with collar, £2,450, Dior

KOTO BOLOFO



THIS PAGE: silk faille coat, £5,175; leather gloves, £375, both Alexander McQueen. White gold, red gold and diamond earrings; matching ring, both from a selection, David Morris. OPPOSITE: velvet, chiffon and jersey dress, about £3,065, Givenchy by Riccardo Tisci. Calf-skin boots, £760, Chloé. White gold and diamond ring, from a selection, Van Cleef & Arpels





Embroidered silk dress,  
£8,460; horse-hair  
petticoat, £1,265;  
leather boots, £675,  
all Saint Laurent  
by Hedi Slimane.  
Hairband, stylist's own





THIS PAGE: wool gabardine jacket, £385; matching trousers, £230; crepe de Chine shirt, £265; crepe de Chine neck-tie, £90, all Philosophy di Lorenzo Serafini. OPPOSITE: wool mix dress, £3,430; leather boots, £1,900, both Tom Ford. White gold and diamond ring, from a selection, Dior Joaillerie



# CLÉMENCE POÉSY

BY HELENA LEE

Few stars combine a talent for acting and a love of fashion so seamlessly as Clémence Poésy. On screen, her big break came as the siren Fleur Delacour – a smouldering silver-haired French Zuleika Dobson in the *Harry Potter* films. She then delivered poised performances as Queen Isabella to Ben Whishaw's King Richard II in the retelling of Shakespeare's history plays *The Hollow Crown*, and as Isabelle Azaire, the repressed wife, in the BBC adaptation of Sebastian Faulks' *Birdsong*, with Eddie Redmayne as her English seducer. She also fronts the campaign for Chloé's Love Story perfume and now, within the pages of *Bazaar*, she plays an aristocratic debutante at Waddesdon Manor in embroidered Valentino and silk Saint Laurent.

Waddesdon Manor, a French Renaissance château magicked to life by a 19th-century Rothschild in rural Buckinghamshire, is a fitting location for one who is as comfortable here as she is in her native Paris. Now 33, Poésy speaks English with just a hint of an accent (she was schooled at La Source, where lessons are taught in both French and English). She is just as articulate on the merits of builder's tea and BBC Radio 6 as she is when discussing French history. 'I live between the two cities, but I love the politeness, the humour and the messiness of the parks in London. And that you can be a vegetarian and no one looks at you like there's something wrong with you.' As for the difference between British and French style, she cites the 'playful creativity' of Erdem, Christopher Kane and Stella McCartney. 'There's a joy with English fashion that doesn't have a place in Paris' contained elegance; that little bit of eccentricity that makes everything so charming.'

'English fashion has an eccentricity that makes everything so charming'

Charm had little to do with her most recent role: she has just emerged from filming a second season of the crime drama *The Tunnel*. In this Anglo-French adaptation of the Nordic noir series *The Bridge*, she plays the aloof and methodical detective Elise Wassermann. Her character displays autistic traits, and Poésy relished bringing this dimension to the role. 'We owe so much to Scandinavia – the women in *The Killing* and *The Girl with the Dragon Tattoo* have brought such strength to female characters on television.' Elise's approach to the chase for a serial killer is about facts, she says. And while for other roles Poésy prepared by pinning postcards of Pre-Raphaelite femmes fatales to her script or hiding herself away in a Brittany convent, for Elise she carried around a medical dictionary. 'She deals with information

in a very different way to me. But it was like meeting a friend again, coming back for the second season.'

Poésy will next be seen in a taut four-handed thriller, *The Ones Below*, which was much praised at the Toronto Film Festival earlier this year. She stars as Kate, who is expecting her first baby and whose downstairs neighbour is also pregnant. Initially the couples become friends, and then the relationship sours, with terrifying consequences. 'What was interesting about playing Kate was how I had to take a step back,' says Poésy. 'Every little move became

significant. She's a watcher. She studies people, she is never at the centre – until things change, and she has no choice. I love the silence of cinema. That's when magic happens on film.'

After these dark roles, she's searching for a little lightness. 'I just want an adventure,' she admits. 'In comedy, artists like Amy Poehler, Lake Bell, Kristen Wiig and Lena Dunham have opened up a whole new world... I would love, love, love to do comedy!' □  
*'The Ones Below'* is released nationwide in spring 2016. *'The Tunnel'* will air on Sky Atlantic in early 2016.



Embroidered tulle dress, £8,530, Valentino.  
White gold, diamond and aquamarine ring,  
£9,100, Dior Joaillerie.  
See Stockists for  
details. Hair by Panos at  
CLM Hair & Make-up,  
using Bumble and  
Bumble. Make-up by  
Janeen Witherspoon.  
Manicure by Ami Streets  
at LMC Worldwide,  
using Chanel A/W 2015  
and Body Excellence  
Hand Cream. Stylist's  
assistants: Emma Shaw  
and Stephanie J Paulo.  
Shot at Waddesdon  
Manor, Buckinghamshire  
(01296 653226; [www.waddesdon.org.uk](http://www.waddesdon.org.uk))

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# BAZAAR

BEAUTY

*Edited by SOPHIE BLOOMFIELD*

## EVENING STAR

Fuchsia lips, cats' eyes and pewter shadows:

Liu Wen models nighttime's new looks.

Plus: the salon reinvented for working women

*By SOPHIE BLOOMFIELD*

*Styled by FLORRIE THOMAS*

*Photographs by VICTOR DEMARCHELIER*



THIS PAGE: lace dress, £11,995, Alexander McQueen. OPPOSITE: viscose, acetate and elastane jacket, £2,360, Tom Ford. Sequin hair bow (just seen), £215, Saint Laurent by Hedi Slimane. Veil, stylist's own. PREVIOUS PAGE: embellished organza dress, £5,871, Oscar de la Renta. Velvet bow tie, £255, Saint Laurent by Hedi Slimane. Net gloves, £70, Cornelia James

PINK FLUSH

The very chiselled, bronzed look, created by contouring and highlighting, has lost its appeal; a more modern proposal by far is the youthfully pretty flush of pale-pink blush worn at the Prada show this season.

THE FUCHSIA LIP

The deep berry and rust tones on the A/W 15 catwalks provide an alternative to classic red lipstick this party season. Pair with defined brows 'to give architecture to the face while allowing the cheeks and eyes to remain natural; in the evening it is so important not to look smothered in make-up', says the make-up artist Christian McCulloch, who created the looks on these pages, using Estée Lauder (see page 273 for product details).

# BEAUTY BAZAAR



**GRAPHIC LINER**  
‘Layering black liner with a metallic eyeshadow or pencil gives graphically accented eyes softness and sexiness,’ says McCulloch. Carbon-rimmed eyes and natural lips look timelessly chic; and a healthy, pink-toned nude rather than retro beige brings a modern softness to punk-inspired liner.

THIS PAGE: gauze dress, from a selection, Marchesa. OPPOSITE: silk and cotton dress with bow tie, from a selection, Chanel. See Stockists for details. Hair by Nicholas Jurnjack at Management Artists. Make-up by Christian McCulloch at Tim Howard Management, using Estée Lauder. Manicure by Rieko Okusa at Susan Price NYC, using Estée Lauder. Stylist’s assistant: Karolina Frechowicz. Flowers by Aurora Botanica ([www.aurorabotanica.com](http://www.aurorabotanica.com)). Model: Liu Wen at the Society Management. Liu Wen is a Face of Estée Lauder

PEWTER SHADOW

A wash of soft grey has a sophisticated nonchalance that looks more contemporary than traditionally glamorous smoky black eyes. 'The iridescent finish has more life, so it's more flattering than a matte shadow,' says McCulloch.





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The NPD Group Jan-Dec 2014.  
\*Consumer test - 194 women, after 4 weeks.  
\*\*Consumer test - 194 women, after 7 days.

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[www.clarins.com](http://www.clarins.com)



# CLARINS

Always Sharp 3D Liner  
in Gunmetal, £16  
**Smashbox**

Little Black Liner  
in Onyx, £22  
**Estée Lauder**

Cheek Colour in  
Frantic Pink, £48  
**Tom Ford**

## GRAPHIC LINER

Draw black liner around the eye before setting with a metallic shade, advises the make-up artist Christian McCulloch, 'blending it slightly to create a halo of iridescence without losing the graphic statement of the liner'.

Pure Colour Envy Lipstick in Covetous Nude, £25  
**Estée Lauder**

Trend Forecast Spring/Summer 16 Lip and Cheek Palette, £35  
**MAC**

## PINK FLUSH

For an understated take on contouring, 'blend a pale-pink blush in a C-shape under cheekbones and in a round motion on the apples of the cheeks', says McCulloch.

Perfectionist Youth-Infusing Brightening Serum + Concealer, £28.50  
**Estée Lauder**

*Blending a fluid, light-reflecting concealer from the tops of the cheekbones to the lower lash line adds to the clean, brightening effect of blush.*

# FESTIVE FLOURISH

Bring brightness and softness to make-up after dark

*Pat lipstick on with a finger to give the lips a fuller and more polished look without appearing heavily made up.*

Luxe Lip Color in Raspberry Pink, £25 **Bobbi Brown**

## THE FUCHSIA LIP

'Intense Schiaparelli pink is very brightening to the complexion,' says McCulloch. Getting the texture correct is vital: it should be satin (so the lips appear hydrated, not flat matte) and devoid of shimmer or shine, which is less chic with this level of colour on the mouth.

Pure Color Envy Matte Lipstick in Unattainable, £25  
**Estée Lauder**

Face Highlighter in Seashell, £26  
**Bobbi Brown**

Just Browning Brush-On Styling Mousse in light brown, £16  
**Clinique**

Double Wear Makeup To Go Liquid Compact, £33  
**Estée Lauder**

## FRESH SKIN

Mix Estée Lauder's Advanced Night Repair serum with the new Double Wear foundation for a velvety, polished finish. Use a pearlised highlighter to give the high points of the face subtle radiance.

Magic Smoky Powder Shadow Stick in Burnt Black, £18  
**Estée Lauder**

Pure Color Envy Defining Eye Shadow in Silver Edge, £20  
**Estée Lauder**

Eye Colour Quad in Titanium Smoke, £64  
**Tom Ford**

## PEWTER SHADOW

Shimmer is a great device to soften the intensity of a dark eye, giving a burnished finish. 'Finely milled shadows that are highly pigmented are the easiest to buff into the skin for a seamless effect,' says McCulloch. 'Focus the black on the outer edge of the eye and lash line before taking a softer grey across the entire lid, blending and diffusing upwards to the brow.'

Advanced Night Repair Synchronized Recovery Complex II, £70 for 50ml  
**Estée Lauder**

ESTÉE LAUDER Advanced Night Repair Synchronized Recovery Complex II

# BEAUTY BAZAAR

# HOLISTIC HAVE NS

From hi-tech treatments to high-speed WiFi,  
the new breed of super salon caters  
to your every lifestyle need

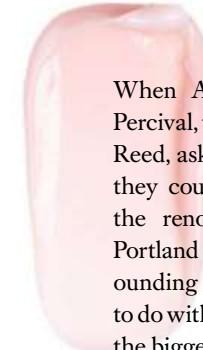
Strength Cure  
Restorative  
Masque,  
£26  
**Pureology**

When Adam Reed and Paul Percival, the founders of Percy & Reed, asked their regulars what they could improve on during the renovation of the Great Portland Street salon, the resounding response had nothing to do with hair: 'Faster WiFi was the biggest demand,' says Reed. 'Most of our clients are working women, who come in weekly and want functional maintenance, which generally includes a manicure as well.'

It's no surprise that blow-dry appointments between seven and eight in the morning, for which you can request your breakfast in advance, are like gold dust. The salon also offers Kérastase Fusio-Dose, a speedy 15-minute hydrating and repairing treatment that is personalised to your hair's needs.

A visit to the salon used to be limited to a cut and colour every eight weeks, and hair treatments were for special occasions. However, with the new-generation treatments that offer long-lasting health and shine, coupled with the comfort and ease of these salons, women are making weekly appointments. Where and when you go have become an extension of a woman's lifestyle.

George Northwood's salon is the destination for creative, health-conscious types. With a relaxed lounge area, iPhone chargers in abundance and a vegan-friendly snack menu to complement the sulphate-free Pureology hair treatments



Above: Percy  
and Reed's salon.  
Right: Josh  
Wood's Atelier

Right: the lounge  
area in George  
Northwood's  
Wells Street salon



By VICTORIA HALL

available, the salon has the low-key cool of Shoreditch House.

For those who have more time to relax and socialise with friends, Daniel Galvin's recently opened Kensington salon, complete with an ornate 1920s chandelier, is the place to retreat. Vases of fresh tropical flowers and a giant sofa are set against a minimalist interior, while the food menu is light, with dishes such as quinoa, avocado, beetroot and crab salad, and the hair services include L'Oréal Professionnel's repairing and smoothing Pro Fiber treatment. As with Galvin's George Street salon, you can also enjoy a manicure while your hair is being styled.

To cater for A-list clients, Josh Wood's Atelier on Lansdowne Mews is hidden behind closed doors with no shopfront window. This year, the space has undergone serious expansion and there are now two floors dedicated to hair and a further one for the latest hi-tech face and body treatments. 'Beauty is a 360-degree business today, so being able to offer each element of a woman's beauty needs at the highest level is incredibly important to us,' says Wood. □

## BAZAAR'S ADDRESS BOOK

### Daniel Galvin

67 Abingdon Road, London  
W8 (020 3544 6535)

### George Northwood

24 Wells Street, London W1  
(020 7580 8195)

### Josh Wood Atelier

6 Lansdowne Mews, London  
W11 (020 3393 0977)

### Percy & Reed

157c Great Portland Street,  
London W1 (020 7637 4634)



Fusio-Dose  
treatment,  
from £15  
**Kérastase**



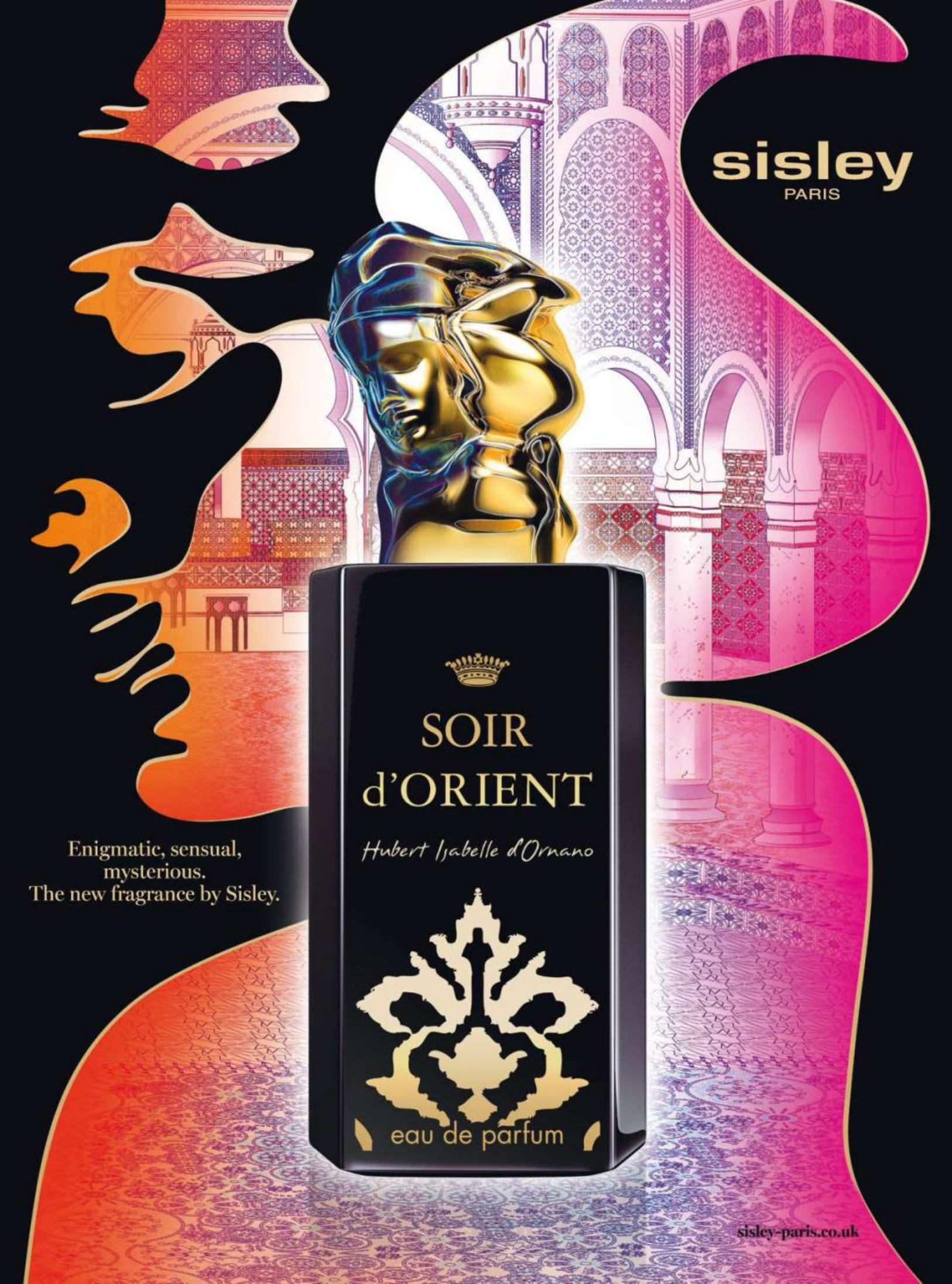
PHOTOGRAPHS: VICTOR DEMARCHELIER,  
KAT PISOLEK/HEARST STUDIOS

Daniel Galvin's  
salon on  
Abingdon Road



Products used  
in the Pro Fiber  
salon treatment, £65  
**L'Oréal Professionnel**





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# IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS

*The iconic British fragrance house Molton Brown  
unveils its new festive collection*



**A FRESH TAKE**

The Molton Brown  
Vintage 2015  
With Elderflower  
Collection captures  
the very essence of  
celebration, with  
notes of grapefruit,  
petitgrain, vetiver and  
English elderflower,  
for a new, sparkling  
take on Christmas  
fragrance. It is the  
perfect gift this  
holiday season, with  
gold labels making  
the bottles the ideal  
addition to any  
dressing table.

Single-wick  
candle,  
£36

Festive  
bauble, £11

**T**here's nothing like the power of fragrance to create a real feeling of Christmas – from heady scented candles to the smell of mulled wine simmering, the festive season relies on these nostalgic scents to complete it. Wherever you will be spending the holidays, the scent will be just as important as the decorations.

This Christmas, luxury perfumer Molton Brown was inspired by the abundant vineyards and cellars of vintage cuvée in the Champagne-Ardenne region of Northern France. The result is a fresh take on winter fragrance: instead of the berry tones usually associated with this time of year, the brand has used English elderflower, along with grapefruit, petitgrain and vetiver, to create a zingy, citrusy scent, perfect for celebrations. Rather than fires and dark, velvet-draped interiors, the focus is on the anticipation of the parties themselves – and the fragrance captures the spirit of celebration and the anticipation of enjoyment that Christmas always brings.

The limited-edition range will feature a bath and shower gel, body lotion, scented candle and a festive bauble, the ever-popular signature Molton Brown gift. As well as the Vintage 2015 With Elderflower Collection, the brand's iconic scents are always available – making it an easy one-stop shop for all of your gift needs. If you need further guidance, a series of events will be held in Molton Brown stores in the run up to Christmas.

*For more information on the Christmas Vintage 2015 collection and to see the rest of the range, visit [www.moltonbrown.co.uk](http://www.moltonbrown.co.uk).*

**EVENT JOIN THE PARTY**

Celebrate with sensational decadence this November at Molton Brown's exclusive in-store events and discover the full seasonal gift range over refreshments and canapés. A complimentary personalisation service will be available to make gift-giving even more special – and you'll take home a Molton Brown Christmas gift just for you, free with any purchase.

*Visit [www.moltonbrown.co.uk/storeevents](http://www.moltonbrown.co.uk/storeevents) to find your nearest event*





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# BAZAAAR

ESCAPE

*Edited by SASHA SLATER*



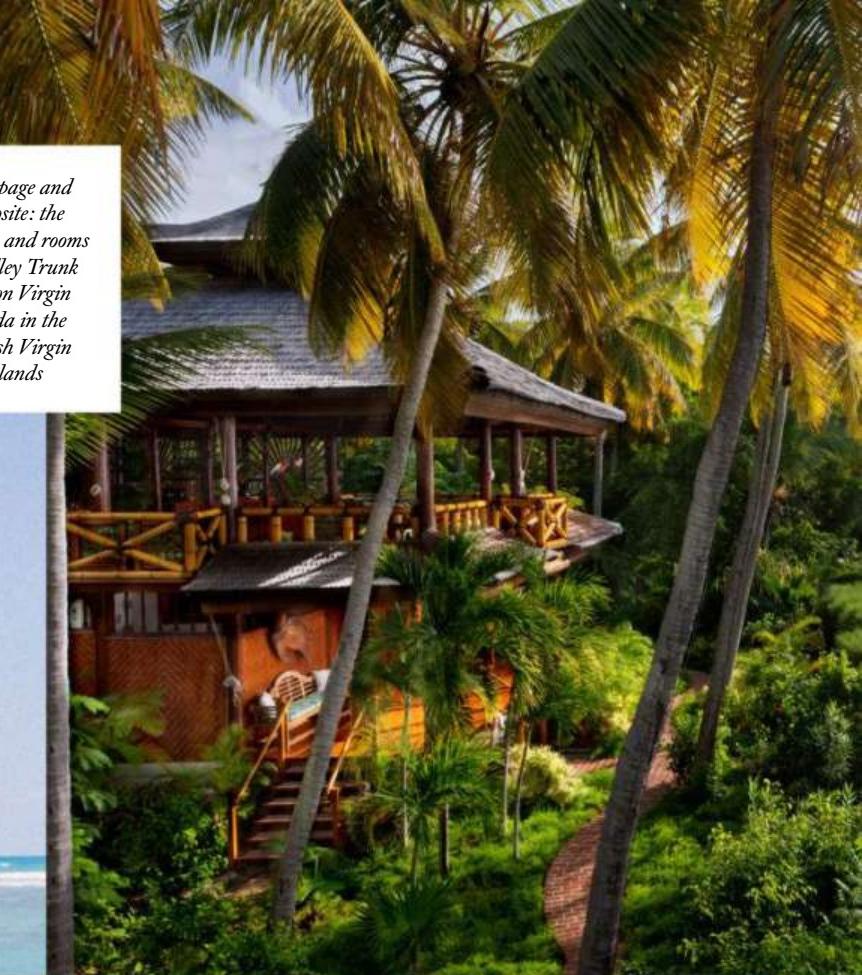
## DRIFT AWAY

Holidaying like a billionaire in the Wildensteins' Caribbean hideaway and Kenyan ranch. Plus: the shopping delights of New Delhi

*Yachts moored off  
Virgin Gorda in the  
British Virgin Islands*



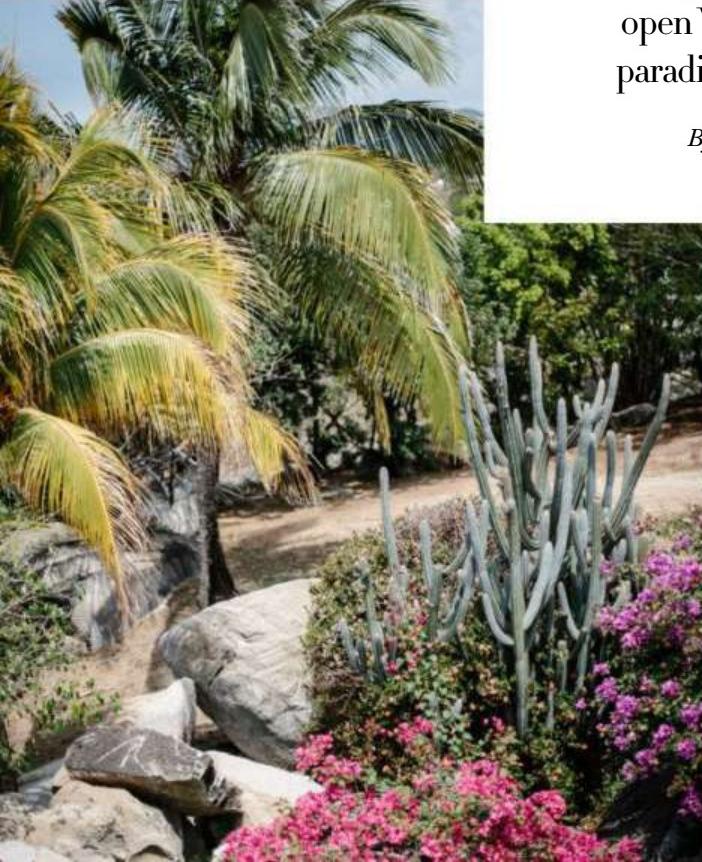
*This page and  
opposite: the  
beaches and rooms  
at Valley Trunk  
and on Virgin  
Gorda in the  
British Virgin  
Islands*



# TREASURE ISLAND

The plutocratic Wildenstein family open Valley Trunk, their Caribbean paradise, to visitors for the first time

By OLIVIA STEWART-LIBERTY





**L**ounging in a hammock slung between two coconut palms – with nothing but the hypnotic lilt of the Caribbean against sugar-soft sand, and the quiet rasp of a tropical breeze through the fronds to trouble me – it's a struggle to keep my eyes open long enough to monitor the progress of two crabs idling at the edge of the azure waters. Even more of a challenge would be to raise my head high enough to look out across the glittering water to where it darkens into a distant horizon upon which a clutch of little islands bob: Tortola, Beef, Fallen Jerusalem and Richard Branson's Necker.

This is Valley Trunk, widely touted as the best beach on Virgin Gorda and indeed in the entire British Virgin Islands. I'm not surprised – it's probably the finest beach I've ever seen. Although all beaches in the BVI are public, there's little chance of any public round here, as it's protected on all sides by lava boulders the size of houses, making it accessible only by boat – unless of course you're blessed enough to be staying here. My only companions are the occasional hummingbird, or shy red pigeon, or something arresting-looking and noisy called a pearly-eyed thrasher, thrashing about something which really, right now, doesn't concern me.

The other good news is that Valley Trunk sits on the leeward shore, which means the place is entirely untroubled by the reams of sargassum seaweed we saw as we flew in from Saint Maarten in our rickety eight-seater. It stinks – as we discovered the moment we landed, scattering chickens, at Virgin Gorda

## Valley Trunk is widely touted as the best beach in the British Virgin Islands



International – and local hotels lose months of business because of it. Thankfully, the seaweed travels windward which means the only threat, when the frangipani-sweet

breeze picks up, comes from the gently swaying coconuts high above our heads. 'Don't worry,' my host, 36-year-old Diane Wildenstein assures me, 'more people die each year by toaster than by coconut.' Good to know.

This is the first time this particular stretch of paradise, belonging to the Wildenstein family, has been open to the public. The eccentricities of the French Jewish billionaire family are well known: an art collection rumoured to rival that of the Louvre (Monet, Rembrandt, Degas), the thousands and thousands of acres of Kenya and the racing bloodline.

And Valley Trunk does not disappoint. Diane's grandfather Daniel bought it in 1981 after flying over this 19-acre patch of inaccessible Caribbean jungle and plotting to build a house, a cluster of smaller villas, a pool, a gym and a tennis court across the giant volcanic rocks. His first move was to ship in the stunning two-storey Bali House, upright and whole, with its upturned bamboo roof and double staircase. It now sits on the beach and is a great place for a lunch of freshly caught lobster, while a gentle breath of air lifts the rolled bamboo blinds.

As for the rest of the complex, which took Daniel five years to complete, the theme is probably best described as lavish. The main house at the top of the slope swells into a wide curve of balcony, 20 feet above



# ESCAPE



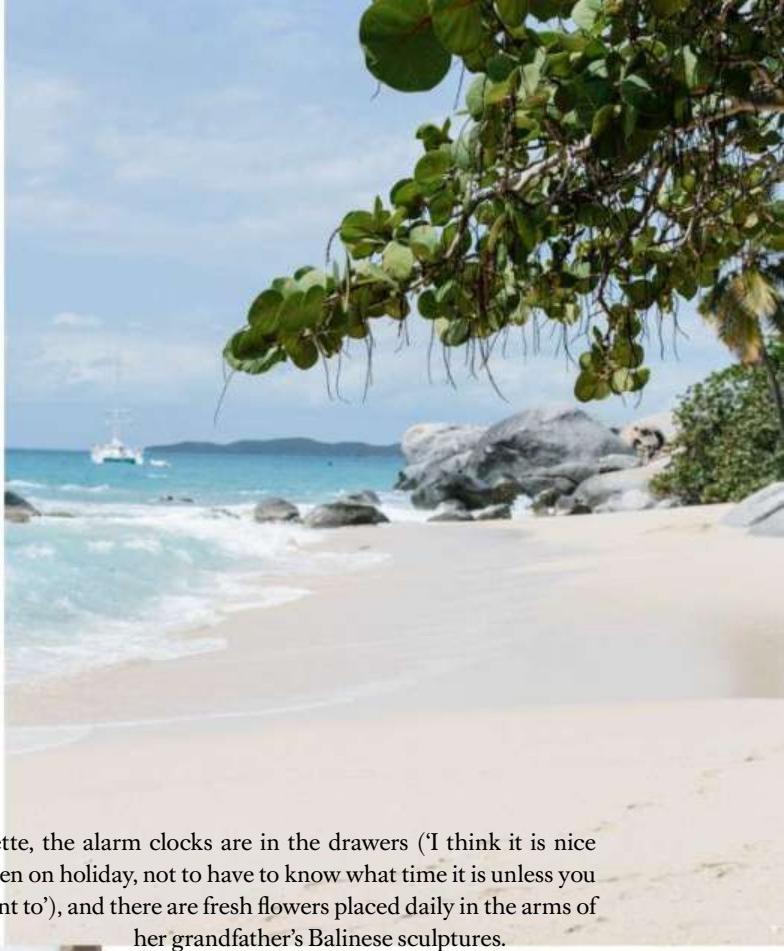
*This page: the architecture and landscapes of Virgin Gorda and its Valley Trunk estate*



the ovoid infinity pool, from which Diane and her brother would throw themselves when their grandparents weren't looking. Daniel's enthusiasm for the colour fuchsia is evident in bright bedside tables, beds and walls, and in the cinema-room you'll find an enormous, room-spanning white sofa. Then there are the other villas scattered across the hillside, including one which belonged to Diane's parents, with its Hollywood-style mirrors framed with bare bulbs, and a huge tiled bathtub.

Perhaps most exciting are the 19 acres of jungle that the estate has been built on. Deft and barefoot, Diane leads us across the labyrinth of wooden walkways that straddle the extraordinary tumble of stones. We pass among cashew-trees and bougainvillea, and cacti the colour and shape of nothing I've ever seen before, from which she pulls bright pink fruit, the size and sweetness of American candy corn.

In fact, it's Diane's attention to detail that makes the difference here. 'Whenever I stay anywhere, I take pictures on my phone of everything,' she says. Which is why the sheets are



Frette, the alarm clocks are in the drawers ('I think it is nice when on holiday, not to have to know what time it is unless you want to'), and there are fresh flowers placed daily in the arms of her grandfather's Balinese sculptures.

Best of all are the evenings, when a piña colada or two have been drunk and the air is sultry and we're sitting down to dinner: fresh and light and delicious cuisine, prepared by the Michelin-starred head chef Bernard Guillaudin. Especially if it's down on the beach and Diane's gone to the trouble of bringing in a local steel band and lighting a bonfire, and you can see Venus and Jupiter right there in the sky next to the moon. The breeze, fragrant and warm, picks up at night to whip through the palms, conjuring images of rum, pirates and *A High Wind in Jamaica*. There is something savage and hot about this land, which no amount of money can keep out. □

*Valley Trunk (+1 284 495 5611; [www.valleytrunk.com](http://www.valleytrunk.com)) costs from £765 a person a night (sleeps 20), including a staff of 26, all food and drink, in-house watersports and the use of 'Xanadu' – a 68-foot motor yacht with crew (excluding fuel). Prices do not include taxes. For more information, email [info@valleytrunk.com](mailto:info@valleytrunk.com).*



*Right: the savannah of Lewa Downs, with Mount Kenya in the background*



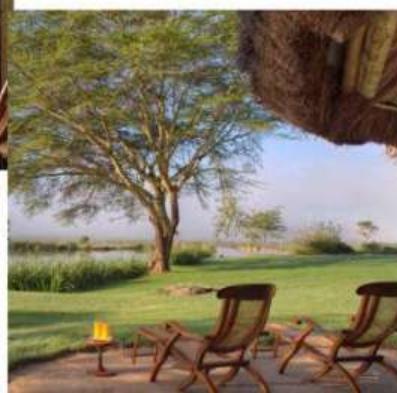
# WILDEST DREAMS

A hand-painted hammam, a private spa and a panorama of gazelles and giraffes make Ol Jogi a spectacular destination

By EMMA ZACHARIA



*The Wildenstein family's Ol Jogi estate in Kenya*



Spanning 58,000 acres of crumbling rocky outcrops, green mountains and parched savannah in Kenya, this former cattle ranch has been associated with the Wildenstein family since 1977. Its current owners – siblings Alec Jnr and Diane – have managed the property for seven years, after inheriting it from their father, Alec Snr, in 2008.

Ol Jogi's latest guardians are working to bring the property into the 21st century. With a new emphasis on wildlife conservation, building local schools and supporting micro-businesses, Alec and Diane are aiming to make Ol Jogi and its communities self-sufficient. To support these costly conservation efforts, they are opening up their childhood home for private rental at about £135,000 a week.

It's an undeniably hefty price tag, but Ol Jogi is full of the most dazzling surprises. Walking through the house and its connecting structures – the glittering hand-painted hammam, three orchid houses, azure swimming pool, tennis courts and a cavernous fireplace – it's easy to see the spirit of excess in which Ol Jogi was built. With a central atrium leading onto a verandah, bar, dining-room, cinema-room, library, games-room, studies, yoga-rooms, fitness centre and seven sprawling guesthouses that sleep a total of 14, Ol Jogi is spacious and secluded, and boasts uninterrupted panoramas of the plains. There's a salt lick about 20 metres from the main verandah where giraffes, gazelles and hippos graze throughout the day, and just a short walk away is a spa and pool bar where guests can have beauty treatments on demand. Every meal is served on plates by labels from Hermès to Dior, and is enjoyed among a display of spectacular flower arrangements, exquisitely designed menus and intricately carved, candlelit ostrich eggs.

From spotting herds of dusty rhino snoozing in the bush, to stumbling into an underground viewing platform and hidden wine cellar (accessible only by invisible hydraulic entrances that lead onto Fort Knox-style safe doors), I was in a dreamy daze for the duration of my stay. The echoes of the Wildenstein's cosseted old-world lifestyle make the ranch a strange and wonderful private paradise, where wild animals and unbridled luxury exist together to magical effect. □

*Ol Jogi ([www.oljogihome.com](http://www.oljogihome.com)) costs about £19,300 a night (sleeps 14), for a minimum of five nights.*

# ESCAPE

Right: Amber, Simon and Yasmin Le Bon. Far right: inside the walled city of Old Delhi



There are some cities where wandering round the shops and chancing upon a fabulous little restaurant for dinner is possible. New Delhi, sprawling over 800 square miles, is not one of them. But with insider knowledge, there is no better spot for a city break.

Kashmir Loom is the best place in town to pick up cashmere scarves in hundreds of colours and patterns, from cool stripes to plain navy, and Mehar Chand Market sells contemporary Delhi fashions. Wealthy locals browse the canvas and leather weekend bags at Nappa Dori, where you can pick up wash bags printed with pictures. Next-door are the embroidered cushions of Nivasa, and just up the street, En Inde is packed with homewares including pottery, wicker baskets and linen napery. Almirah has pretty children's dresses, and Pia Pauro's cotton and chiffon kaftans are what fashionable young Delhiites wear to go out. Soma has beautifully made kurtas and robes, while the colourful, pure-linen Calcutta towels at Ekmatra are, at just £3, the traditional Indian way to dry your hair, or the nicest tea towels on the planet. Nur Home stocks silk interiors accessories, including elegant zigzag cushions and king-size silk eiderdowns. Stones and Silver sells desirable gold and bead bracelets and Indian earrings.

Shopping is hungry work – Q'ba on Connaught Place serves excellent kebabs to a stylish crowd, and the restaurant in the Lodhi

Gardens is a romantic gem, popular among New Delhi's sophisticated and wealthy residents – of whom there are many. This is why Cartier holds its Travel With Style event in the city every other year, at which the impossibly glamorous gather to appreciate vintage cars. At this year's rendezvous, a trio of Le Bons – Simon, Yasmin and their daughter, Amber – socialised with Prince Michael of Kent and the racing driver Riccardo

## CAPITAL CHARM

The insider's guide to shopping and relaxing in New Delhi

By HILARY ROSE



Vintage cars at Cartier's Travel With Style event



Wash bag, £66  
Nappa Dori



Passport holder, about £7.50  
Nur Home

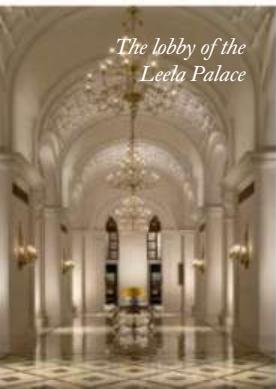
Patrese, while admiring a bubble-gum-pink American saloon and show-stopping vehicles created bespoke for India's royal families.

Hauz Khas is a buzzy neighbourhood that is home to boutiques such as Ogaan – the place to buy pearl and gold jewellery, and embroidered clutches for £80 (a selection is available online at [www.ogaan.com](http://www.ogaan.com)). The shops at Santushti are scattered around the pretty gardens of, incongruously, an air-force base. Buy cashmere and vintage textiles at Sozy and Indian carpets at Shyam Ahuja, before moving on to Basil & Thyme for lunch.

Come nightfall, bear in mind that New Delhi stays up late: the evening doesn't start until 10pm. Head to Khan Market, famous by day for its paper shops, and home by night to some of the most entertaining spots in the city: Town Hall, a sushi and pizza restaurant with outdoor terraces, and Soda Bottle Opener Wala, a popular Iranian/Indian bar and restaurant. Both are the opposite of what you would expect to find in New Delhi, and all the more enjoyable for it. □

A four-night tour to New Delhi with Greaves India (020 7487 9111; [www.greavesindia.com](http://www.greavesindia.com)) costs from £1,299 a person, including return flights with British Airways, four nights B&B at the Leela Palace New Delhi, private transfers, sightseeing and one day with a personal shopper.

The lobby of the Leela Palace



# OUT OF AFRICA

*The continent's finest retreats, from the waterfront escape in the shadow of Table Mountain to the most luxurious safari camp*

A visit to Africa can take on many guises. Booming cities like Nairobi and Johannesburg are joining cosmopolitan Cape Town in the ranks of glittering urban centres. But as well as the up-and-coming cities, the draw of the Bush is as great as ever. Africa offers a chance to experience nature like nowhere else, the continent is vast and a trip needs expert help.

Carrier understands that time off is precious and shares our passion for life-changing experiences through travel. Only the very best retreats make its edit, and you won't be bound to any itinerary: the holidays do not exist until they are designed for you. The company has been creating tailored journeys for over 30 years, offering a completely dedicated service, with destinations and hotels that have been personally approved. When you book a Carrier trip, you can be sure of a restful voyage where all the hard work is done for you. Have your pick of the most scenic vineyards; enjoy Cape life and its absorbing views or the spectacle of safari; or sleep under starry African skies. The choice is yours – Carrier will take care of the rest. *For further inspiration and a personal quotation, ring 0161 826 2243 or visit [www.carrier.co.uk/bazaar](http://www.carrier.co.uk/bazaar).*

## THE DESTINATIONS

THE WATERFRONT CAPE GRACE hotel in Cape Town boasts the grand backdrop of Table Mountain. Despite a substantial room count, it exudes the feel of a boutique hotel: staff leave handwritten notes and address you by your first name. THE NAME SINGITA is synonymous with safari at its most refined. Singita Ebony Lodge, the original location, was completely remodelled last year, and stands on the banks of the Sand River in South Africa, in the midst of the country's big-cat territory.

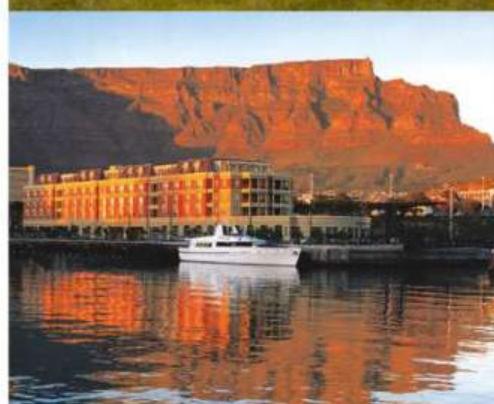
CARRIER'S 'ONE TO WATCH' is Angama Mara, named from the Swahili word for being suspended in mid-air. With a lofty position above the Great Rift Valley in Kenya's Maasai Mara, it offers peerless sweeping views of the Great Migration.

## 'The eye has to travel'

Diana Vreeland



*Above: the Carrier Africa 2016/17 campaign, shot on location by Harper's Bazaar. Clockwise, from below: Angama Mara. Singita Ebony Lodge. Cape Grace*



## THE INSPIRATION

It was Bazaar's legendary fashion editor Diana Vreeland who said: 'The eye has to travel.' To reflect this globetrotting heritage, Bazaar has collaborated with Carrier to shoot its campaign for 2016/17 at some of the world's most desirable locations. The first destination captured was Africa – a fitting, far-off choice, considering Vreeland's mantra. With a Carrier holiday, busy working women can be sure they are travelling in style and creating lasting memories.





Alicia Vikander



Edie Campbell and  
Christabel MacGreevy



Jean  
Campbell



Douglas  
Booth

# THE FRENCH CONNECTION

Louis Vuitton's 'Series 3' party was a highlight of London's Fashion Week celebrations

Edited by HELENA LEE

During London Fashion Week, Sunday nights are far from ordinary. Following a day of front-row glamour, stars streamed to the Strand for the unveiling of Louis Vuitton creative director Nicolas Ghesquière's travelling exhibition

'Series 3'. After emerging from the labyrinthine display, guests sipped champagne with a view of the South Bank skyline, before a select few slipped past the crowds of paparazzi to attend an intimate dinner at the members' club 5 Hertford Street, hosted by Ghesquière. In the sanctuary of the courtyard, Alicia Vikander (the face of 'Series 3' and star of the upcoming film *The Danish Girl*) revealed how thrilled she was about moving to Primrose Hill, especially for the area's restaurants. 'I'm such a grandma, but I love that villagey feel,' she said. *Bazaar*'s editor-in-chief Justine Picardie caught up with our recent cover girl Alexa Chung by the light of the fire, as Poppy and Cara Delevingne chatted with their respective partners James Cook and St Vincent. Michelle Williams proudly showed pictures of her 10-year-old daughter to Selena Gomez, while Robin



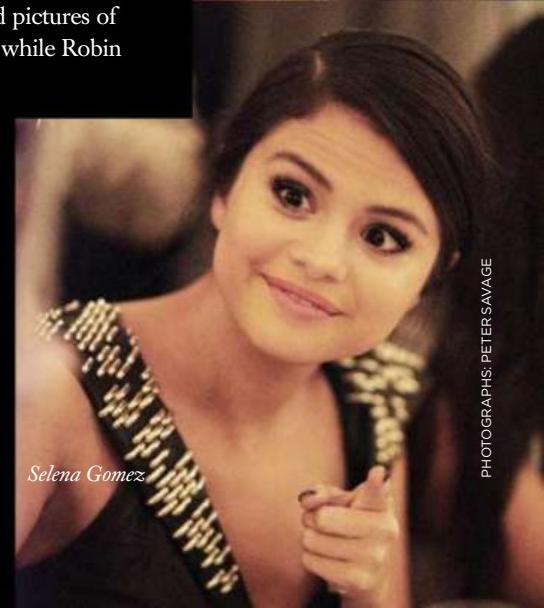
Clémence  
Poésy



St Vincent



Cara Delevingne  
and Sophie Moss



Selena Gomez

FLASH!



Cressida  
Bonas



James Cook and  
Alexa Chung



Catherine Deneuve  
and Nicolas  
Ghesquière



Justine  
Picardie



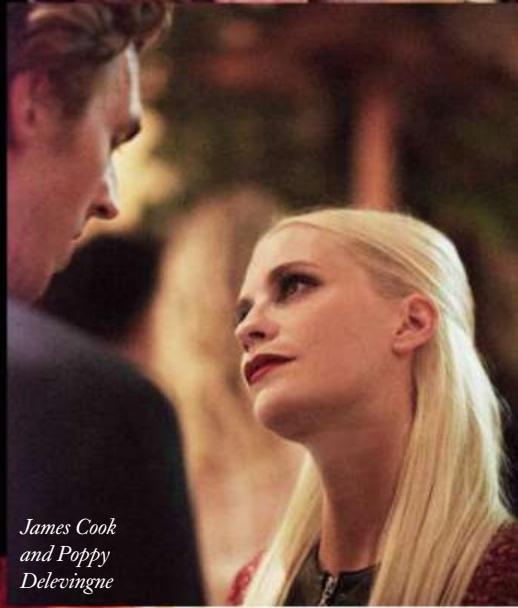
Tuppence  
Middleton



Lily Donaldson

Birley, owner of 5 Hertford Street, popped in with his whippet to make sure all was well in his domain. A late supper of beef carpaccio, lobster and avocado, and Dover sole was served; while the man of the moment Ghesquière unwound with Catherine Deneuve, Williams and Gomez.

Though the latter's social-media followers number over 44 million, she espoused the merits of the occasional digital detox: 'Sometimes I have to delete Instagram and then rejoin. Wouldn't it be great if you could just turn off comments?' As dinner drew to a close, spirits were high, and Edie Campbell arrived at midnight, just in time to shake up the dancing downstairs at Loulou's.



James Cook  
and Poppy  
Delevingne



Miroslava  
Duma



Michelle Williams and  
Marie-Amélie Sauvé

# STOCKISTS

## A - B

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# Bazaar fashion



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# Bazaar fashion



## FAST RISING INTERNATIONAL DESIGNER NANCY VUU

NANCY VUU - praised as "HIGH-FASHION ELEGANCE", is already building itself a powerhouse and taking the children's fashion industry by storm. Since it's launch at Style Fashion Week 2014, NANCY VUU has won the hearts of couture lovers around the world.

The brand has claimed its stake and now graces the pages of Glamour, Harper's Bazaar, Brides, and Vogue. The brand has grown internationally with her debut at the Cannes Fashion/Film Festival. Most recently Nancy has embarked on a new project, producing a children's haute couture short film where she merges the world of faith and fashion to deliver her message. Powerful and Epic, it has already been submitted to major film festivals.

Driven with purpose and passion, Nancy is always hard at work. Consistently pushing her boundaries and expanding into new territories, Nancy has managed to elevated her Brand from it's humble roots to international status. Starting as a fashion photographer, she is known to shoot her own designs and editorials. Her success

has marked her as one to watch. Blogged as the "inspiration of today", KiDs France Magazine declares, "Nancy Vu, remember that name!" She is an entrepreneur with influence and inspiration. Silicon Valley Business Journal has Nancy in "People on the Move" and San Francisco Times Journal recognizes Nancy as "Women on the Move."

Nancy recently came back from New York Fashion Week, and not surprisingly was listed in the top designers during this season. NBC was present at her show and quick to catch her on the red carpet for an interview. Amongst her guests was Celebrity Harry Belafonte, who came to support his grandchildren who walked for Nancy.

NANCY VUU's platform is growing rapidly and one could say it's been an overnight success. But more than Nancy's fashions, it is her heart and vision that has created her such a loyal fan base. Inspired by her faith, Nancy's mission is to let every child know that no matter what their circumstance, they are deeply loved and of royalty belonging to the One True King.

Nancy uses her designs to reiterate to teens that high fashion can still be pure and wholesome.

**"Be Bold. Be Elegant. Be Different. Be You. This is Style."**

Her fashion statement encourages and embraces strength and diversity. Within her short launch, Nancy has already made big waves in impacting lives. To list a few foundations she has partnered with: Breast Cancer Awareness, Go Red, Rally, Unlikely Heroes, Circus Starr UK and LA Children's Hospital. Through these partnerships she has raised funds, increased awareness, inspired and made dreams come true for a few young cancer patients.

Her story is one that encompasses love and inspires hope in the face of adversity. Cotswold Allure said it best, "Nancy Vu is going to be an international triumph."



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# Bazaar bijoux



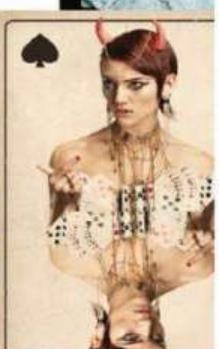
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# Bazaar Classified

FASHION



## THOMAS LAVONE

Thomas Lavone is a Newark, New Jersey based custom couture designer known for exceptional evening wear. Born into a family of artisans, craftsmen, and sewers Thomas would be destined for a career as a designer. He attended San Diego Mesa College design school in California and attained an internship with Richard Tyler. Thomas Lavone was encouraged by professors because of his understanding of fit. Thomas would later move to New York and spend 10 years in the fashion industry as a technical designer. He has worked for DKNY, Jones New York, and Victoria's Secret, to name a few. Thomas Lavone evokes a timeless feminine aesthetic that is both polished and striking. An unparalleled craftsmanship beguiles the standard with perfect lines and exceptional fit.

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*Anna Lahey*

Founder & Creative Director

# INSPIRATION



*An image by  
the German  
photographer  
Karen Radkai*

## HOW BAZAAR

Iconic moments from our  
archives revisited. This month:  
the light and elegance of  
Karen Radkai's photography

By SASHA SLATER

This image, from the January 1952 issue of *Bazaar*, comes captioned 'The Patina of Beauty'. The article goes on to add: 'And this beauty can be yours – it rests in your own hands.' The reader is invited to choose between the 'burnished hair swept back to show a tiny jewelled ear... the perfect arch of the brows... the magnolia bloom of the complexion'. 'Study the picture,' the writer exhorts. 'Seize upon the point that is right for you and set to work.'

And yet, the image is not immaculate, for that is not what the German photographer Karen Radkai sought to achieve. 'She always kept the concept of movement when she was working in a studio,' explains her daughter, Alexandra Swann, a painter and poet based in Massachusetts. 'She always had fans going and when assistants wanted to adjust things, she said no. She liked the imperfection. Although this image is very sculptural, it is not stiff and it's not perfect.'

Preferring to be known as a 'photo reporter' rather than an artist, Radkai was discovered by *Harper's Bazaar*'s art director, Alexey

Brodovitch, in 1945. A ballerina acquaintance showed him a photograph of herself, dressed in a nightgown, tying a pointe shoe. Perhaps to the dancer's disappointment, he was more impressed with the skill of the photographer than the beauty of the subject, and immediately hired Radkai. Her first assignment for *Bazaar*

was 'New York City at Night', but she found herself drawn to the couture collections, taking fresh, breezy images of the Paris and Milan shows on the streets of the cities. Possibly she was fascinated by the endlessly mutating world of fashion because, from the age of seven to 18, she lived closeted in a strict Bavarian convent among nuns whose clothes never changed, winter or summer, year by year.

'I was a model for her for a long time,' recalls Swann of her mother, who died in 2003. 'I knew her better behind the camera than in real life. As a model, I felt her skill was to capture the daylight. She loved soft, shifting lighting. And she always gifted the women she photographed a beautiful allure.'

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